THE ETUDE

PRESSER'S MUSICAL MAGAZINE



MARCH 1919

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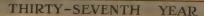
from

BAUER GANZ GRAINGER HENDERSON HOFMANN HUTCHESON JONAS

LAMBERT STOJOWSKI THIBAUD OWITSCH

22 MUSICAL COMPOSITIONS IN THIS ISSUE

The man who disparages music as a luxury and non-ess into his dollar line nation an inlury. Music row, more than ever is a present national need. There is no better way to as prese patriotism than the pughgood injusic. TRESIDENT WHOMPY WHEEN



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PRESSER'S MUSICAL MAGAZINE

MUSIC STUDENT, AND ALL MUSIC LOVERS. Edited by JAMES FRANCIS COOKE

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The World of Music

The proposed twenty per cent, war could be supposed by nearly every smider on the proposed by nearly every smider of the proposed by nearly every smider of the country supposed by the proposed by the propos

Leander A. du Mouchel, a papil of Moscheles and of Reinecke, died reently ward Baptiste, one of the most renowned organists of Europe fifty years ago. Prof. du organists of Europe fifty years ago. Prof. du masses and had been organist at the crim-drait in Albany for over forty-sky years. He was one of the first teachers of Mine, Alban,

The Plerrot of the Minute is the odd title of a fantasy recently produced by the Philharmonic Society of Liverpool. It was composed for the Worcester (Mass.) Festival of 1908, by Granville Buntock.

Mervegh von Ende, violaist, tencher Mervegh von Ende, violaist, tencher von Mervegh von Me

The American Friends of Musiciaus in France have a record of having sent a find of \$30,000 to France in the last year. They will continue their saving activities until there is no further need for their accelerance.

Twilight Musicales are a feature of the Milwaukee musical senson, this being the second year they have been given.

Hartridge Whipp, one of the most promising young singers of the day, dled recently in New York City, a victim of the influenza.

The Opera Festival Association of america plans to give opera, impressing stead of giving precedence to the foreign artist. From the first, the aim is to keep artist. From the first, the aim is to keep moderate incomes. One of the former bases in the old Castle Square Opera Company is at the head of the enterprise.

The St. Panl Municipal Chorus is financially backed and well organized to pro-mote the matter of community music in that city. The membership is free to all who are interested to join.

Serge Rachmaninoff is authority for the statement that the famous Rus-sian contra-basist, Kussewitzski, has been robbed of all his earnings by the Bolsheviki, and has only his salary as conductor of the string orchestra in Petrograd, amounting to the sum of perhaps £000 roubles a year.

"Dame" Nellie Melha (to quote her official musical title) will visit the United States some time in the near future.

Mr. George Eastman, of Kodak fame, is aiding the advancement of music for the nation in many practical ways. His latest is the glft of \$15,000 worth of instruments orderstral and bonders.

The Heanns's vanial State Song, which are the matter of partiolic duty, threatens to swamp the machinery of the department deputed to sidered. Musical inher in the State of Pennsylvalla has provided an embarassment of Pennsylvalla (Pennsylvalla). The Governor is almost sorry the spoke.

Symphony Orchestras throughout the country have paid tribute to the late Theedore Roosevelt by the performance of Programs. In many cases the audiences show their sympathy with this procedure by rising and standing at attention while the composi-tion is being rendered.

Panl Roussel, a young French com-poser, who lost his life at Verdun, left many heautiful musical scores, one of which, Quatuor Inachree, was performed by the Flonzaley Quartet at a concert at St. Louis

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A Practical Repertoire,
Wilbur Follett Unger 140

The American Friends of Musicians and Stopwast.

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Mr. Harvey Grace has been appointed editor of The New Musical Times, London, England, to succeed the late Dr. W. G. Mc.

Iguace J. Paderewski, Polaud's great pianist, has just been named Fremier of his native land. His political program seems to be as well chosen as his milical programs have always been, and the favor of a fair tink.

The Chiengo Symphony Orchestra observed its usual remembrance of the anni-versary of the death of Theodor Thomas, its founder and first conductor, by the special memorial program of a pair of concerts, dur-ing the week of Junuary 4th.

lag the week of January 4th.

Glamonda, the new opera of Henri
Pevvlers has had its premier's at Chierzo,
The Bretto is by of Credouler Campanial to
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Three new Puccini Operas were produced at the Metropolitan: It Tabarro, Suor Angelica, and Gianni Schiechi. Critics varied greatly as to the value of the operas.

Lleuteaant John Philip Sonsa, who

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the book has been suit and the pupil to save for a lifetime thory alunable helps that otherwise might be bost. The book is substantially bound in eight.

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passages are more extended, including scales and arpeggios, chords are fuller, more independence is required, occasional octaves are introduced. Grade IV is in the nature of an enlargement or amplification of Grade III, making increased demands upon the technic, as well as upon the musical

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All-American Programs

Mr. Josef Hofmann has been giving "all-American" pianoforte recitals with program arranged "to evolve a well proportioned musical entirety—a musical narrative." Clayton Johns, Rubin Goldmark, Alexander Mac Fayden, Daniel Gregory Mason, H. W. Parker, Fannie Dillon, Mrs. H. H. A. Beach. and Edward Royce were the composers who were honored by Mr. Hofmann. It is delightfully refreshing to see such a program, as it indicates that Mr. Hofmann has been thinking for himself. It has always been a question whether people in attending a concert merely rented a little piece of real estate for the afternoon for the sake of saying that they had been to this or that recital, whether they went merely to hear and see what some one noted performer did or played, whether they were attracted by the fame of the composers whose works were to be played, or whether they went for the artistic pleasure of hearing the music itself. A great deal that we want and purchase in the world is bought upon its reputation. Play the most beautiful music imaginable in a manner transcending Hofmann, Paderewski, Bauer and Grainger combined-but do not announce who is to do the playing or who wrote the music, and we are very certain that the hall would be empty. Yet, our first consideration should be the music itself and the artistic manner in which it is rendered. Mr. Hofmann and some other artists have given American audiences a chance to judge American music as music. Let us hope that our friends, who have clamored for this, will show by their attendance that their agitation has not been a pose and a sham.

Sound, the Miraculous

Being good and dutiful children we swallow all that is told to us in our schooldays, just as the little folks prior to the advent of Columbus must have accepted all that was doled out to them by their teachers upon any subject presented in the light of that dim-visioned day.

We were assured by all our books on physics that sound was carried by means of waves; and Tyndall among others drew diagrams to prove this well accepted theory. It is easy to prove by diagram that certain things are possible or are not possible. There was, if we are not mistaken, quite a remarkable book written by a scientist to prove that certain heavier-than-air machines could not possibly fly the heavens. There were carefully calculated diagrams to illustrate the folly of attempting such a thing. The Wright Brothers turned such books into waste paper by actually flying. Therefore the diagrams of Tyndall and Helmholtz and other acousticians are valuable only when they can be proved correct with infinite scientific precision.

There has recently grown up a group of scientific investigators who, while they disclaim knowledge of how sound is carried or what sound is, hotly refute the wave theory. Dr. G. Ashdown Audsley, the venerable English-American architect who has been interested in organ making and who has built many of the finest specimens of industrial and ecclesiastical structures in England and America, is one of these. In fact, he has made it a serious study for years. He contends that sound is a mysterious force, analogous to electricity and the X-Ray in that none can tell exactly what it is. His carefully constructed apparatus seems to cast doubt upon the almost universally accepted wave theory. He insists that sound is transmitted through matter in some inexplicable way not so different from been obtained elsewhere. He claimed that he advanced huge

the way in which the X-Rays penetrate objects that years ago were not regarded as transluminous but indubitably opaque.

Here was one of his experiments. He placed a tuning fork at one end of his English music room (40 ft. x 20 ft.). Separated from this room by a hall ten feet wide and two walls of brick and stone of unusual thickness (9 in.) was another smaller room. At the end of this room some seventy feet away was another fork synchronized with the first fork. When a bow was drawn over the first fork several times its vibrations became quite powerful and were transmitted through the walls across the hallway and caused the second fork to vibrate. All doors and windows were closed. This would seem to disprove the commonly accepted wave theory. Perhaps we musical folk are dealing in a matter-of-fact everyday spirit with a mystery far more marvelous than we imagine.

Public Men in Music

ONE of the benefits which must be reckoned when the final balance sheet is drawn for the great war, is that music was permitted to serve as never before, and that the public mind is so altered upon the importance of music in human life that only the pathetically ignorant will hereafter class music with the non-

It has also served to bring to light the vast number of important men who find in music a re-creation, an inspiration and a rest from the serious affairs of big business and the state unequaled by anything else-such men as Charles M. Schwab in America and Arthur J. Balfour in England. The general public, however, does not know that during the past centuries a great many men of note made music a life companion. Among these was Pierre Augustin Caron de Beaumarchais who played a very vital part in the inauguration of the blessed land in which we are all privileged to live.

Beaumarchais was one of the most versatile men of all time. Indeed, in many ways he was hardly second to our own Benjamin Franklin or to the great Leonardo da Vinci. Few people, however, think of him as a musician-yet he was that. Born 1732, the son of a watchmaker and destined to become a mechanic-he studied music so assiduously that he became the teacher of harp to the daughters of Louis XV of France. He married twice-both times women of great wealth. His wit was so keen that he was a welcome guest in all court circles. No one of his time was more quoted than Beaumarchais. Setting out to write plays he produced many successes, among which were no less than "The Barber of Seville" and "The Marriage of Figaro," which provided Rossini and Mozart respectively with the background for immortal operas. His memoirs aroused the envy of all literary Europe.

It was Beaumarchais who proposed to the king that France lend America huge sums of money to help prosecute the revolutionary war. Although the ruler of France had no particular friendship for George III, the German king on an English throne who brought about the revolutionary war. France officially could not help America without injuring her neutrality. But Beaumarchais (according to a recent book, "Beaumarchais and the War of American Independence," by Elizabeth S. Kite), acting secretly as an agent of the king, founded a firm known as Roderique Hortales and Co., which, as a trading company, sent huge supplies of ammunition and other war materials to our revolutionary forefathers when this same material could not have

and francs. This, moreover, was not until over a quarter of a century after Beaumarchais' death in 1799.

It was this Frenchman, who started life as a music teacher, who sent over to America before the great battle of Suratoga. 200,000 pounds of gunpowder, twenty thousand muskets and two hundred guns, yet he never forgot that he had been a music teacher. Who other than a music teacher could have written the

administration, when Congress paid over eight hundred thous-

delicious music lesson scene in "The Barber of Seville?" Musical Medicine

Columbia University, of New York City, in its department of Extension teaching, has started a course in Musico-Therapy. It appears in the catalog or announcement as:

Musico-Therapy E2 Musico-Therapy and re-education. 2 points Spring Session.

In the announcement there is a statement that the course is primarily for the reconstruction of invalided soldiers, covering the psycho-physiological action of music and to provide practical training for therapeutic treatment under medical control. There will be lectures, conferences and supervised problem-and-demonstration work. The course will be open to singers and players upon any musical instrument, a high degree of musical education not being necessary. The prospectus states that "The subject matter of the course will cover: the place which musico-therapy fills in relation to vocational re-education and occupational therapy; psychoses and neuroses of shellshocked men with indication of specific musical instruments for specific ailments; effects of keys, rhythm, dynamics, timbre, color, pitch, and vibratory musical massage for curative results; the curative musical workshop; danger of wrong and value of right musical treatment."

The amazing effect of music in aiding the restoration of soldiers who have been affected by shell shock is, perhaps, the convincing fact which has induced the great university to institute such a course. The instructor, by the way, will be one of The Etude contributors, Miss Margaret Anderton, an English-American pianist of ability.

What may be the future of such a departure we cannot attempt to decide. That, under proper supervision, great things may come from it is easily believable. On the other hand, it could open the doors to the lowest kind of charlatamy. One thing is certain—it will provide the wornout humorists with new fuel for their smouldering intellects. We shall have pictures of father walking the floor singing arias to the young gentleman over his shoulder bellowing with cholera infantum. We have just talked with a gentleman who confessed that he always had fits when he heard a great orchestra and was obliged to give up music for that reason. Simila similluse curentur.

Cosima

Is Cosima Liszt-Van-Billow-Wagner had died before the priming of the great war the papers in America would have bee; filled with accounts of one of the most unusually prominent enreers. As it was, the intense anti-Teutonic feeling caused the event to be passed by with rather scan comments upon the daughter of Liszt, the faithless wife of von Billow, the widow of Riehard Wagner, and the mother of Siegfried Wagner.

Cosima was born in Bellagio, Ifaly, December 25th, 1827. Her mother was the Countess d'Agoult, daughter of the Vicomte de Flavigny, a French Refugée and the daughter of a rich banker, Simon Moritz Bethmann, who had been converted from Judaism to Lutheranism, after the manner of the Mendelssohn family. After Liszt eloped with the Countess, they lived in Geneva, and of the three children born of this "unconventional" union (Blandine, Cosima and Daniel), Cosima was the only one to achieve international fame.

In Cosima, Wagner found the artistic encouragement and advice which seemed necessary for his exploitation. James

Huncker insists that Wagner's greatest spiritual inspiration (Tristan and Isolde) came from Mathilde Wesendonck, who (Tristan and Isolde) came from Mathilde Wesendonck, who accordingly became the object of the hatred of Cosima. It is, however, quite certain that, without the ambitious management of Cosima the material success of Bayreuth might have been found wanting. She understood the need for show in connection with such an undertaking, and the money-getting ability of her banker grandfather was not alien to her blood.

banker grandfather was not also to help obtained. At Bayreuth she held a kind of court no less formal than An Bayreuth she held at Pottsdam or at Versailles in the days of the expensive Louis XV. True her retinue was limited to a gorgeously attired flunkey or major domo at the door, and a gorgeously attired flunkey or major domo at the door, and a few other servants, but one knew at once when one entered the large central room at Wahnfried that formal manners were extended to the state of the s

Cosima drove to the Bühnenfestspiel house in a beautiful equipage, attended by flunkeys and always preserving the queen-like pose which she felt that her position demanded.

queen-like pose which she reft that her positive state that he embodied in his works, the world exploitation, three a halo around his memory which is destined to be continually heat and broken by the unavoidable reminders of the disgustingly animal nature of the man. To pretend that he was not physically mundancis only a pose of those who persist in being blind to the facts. On the other hand to deery his genius, so obvious and so all-comprehensive, is simply provincial small-mindedness. Let us preserve the god, and forget the man.

N. B.—Just as we are going to press, we learn that the reports of the death of Queen Cosima are—like those of Mark Twain—"greatly exaggerated." Is this the so-called Teutonic propaguada, and if so, what has it to do with the League of Schools?

5.000 Bushels of Potatoes!

He was a youth in a midwestern university. He was in the university because he had the nerve to work his way through. He stood well up in his class, had a fine companionship among his fellow students and he led the large band that marches at the head of the University Military Corps on parade.

How did he get the means to go through the university. clothes, books, lodgings, music, lessons, etc.? By pecling 5,000 bushels of potatoes. It was his only way, and though potatoes and Chopin may seem a long way apart—that American boy had the spirit of his pioneer ancestors, and nothing could stop him from gaining his object—not even potatoes. Remember—he LED the band.

Practical Articles

The small boy pulled off the metal ends of his shoe laces. Then he found that it took him more time than he could spare to work the laces through the cyclet holes. With true Yanke ingenuity he dipped the laces in glue and let them harden. It put an end to his trouble. Nobody told him what to do—he thought it out himself. He was practical.

It has been the privilege of The Etude to print hundreds of practical? little articles from teachers in all parts of the world who have been placed in a position where one had to invent or contrive the remedy for some particular things. These "practical" articles are valued by us when they are short, unencumbered by useless words, and right to the point. Don't think that you cannot write because you are not a professional writer. If you have found some "practical" plan, take a few moments to jot it down and send it in to us. If it is not just what we feel our readers need we will return it to you and you will have lost only a few minutes. If it is what we need we shall be glad to publish it and pay you for it at our regular rates. All articles that appear in The Etude. When the statement of the property of the property

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HE composition class at the Prague Conservatory lasted about three hours. It was divided into two parts by a recess of from five to ten minutes. During these recesses it was the custom for the students to chat, not only about music but about many different topics, important and unim-portant, sad and gay. Dvořák rarely left the class room. The master would either fall into a kind of a reverie, showing no signs of hearing the conversation going on around him,or he would himself take part in it, and that in such a hearty and intimate manner that it seemed as though the severe master had suddenly turned into a congenial comrade. This was the reason why those moments were very dear to us. Our admiration for his genius and personality was so great that there was a wonderful charm in being able to discuss and exchange ideas fearlessly and freely in the presence of the master, before whose intenseness and schoolmaster-like severity we, at other times, could not help feeling great awe. It is from these moments that I have been able to bring together a few reminiscences of very precious conversations which (as in the case of all great men) should be preserved.

A Diamond in the Rough

I may assume that the readers of THE ETUDE are familiar with Dvořák's early life, his boyhood, spent around the rural inn of his father whose highest ambition for the future world renowned composer was that he might be a butcher! How he struggled up through various vicissitudes until his genius was recognized somewhat late in his young manhood, how he established the Prague National Conservatory, taught in New York for three years at the National Conservatory, and then returned to Bohemia to reside in his native land until his death. It is thus well known that his means of expression was chiefly through music and that he did not always employ high flown language. When he happened to touch upon a subject that was contrary to his views and feelings he was wont to express himself in anything but "society terms." This happened only when his honest mind encountered something unjust or oppressive.

something unjust or oppressive. His way of talking was simple and spontaneous, always to the point and with a fine and characteristic sincerity. Sometimes he was beautifully naive, as, for example, when he told us about his first music teacher. Lie-mann. This country music-master, whose name—thanks to Dvořísk's fame—has escaped oblivion, must have been quite an interesting personage, judging from Dvořísk's description.

"When I first went to Liemann," said Dvořák one day, in one of those unforgetable reflective moods, "the was teaching the son of a foreman's boy how to play the piano. The boy might have been about eight or nine years

of age. He was beautifully dressed. On the back of his coat there was embroidered a gorgeous big flower. I liked that flower ever so much! I shall never forget how I felt when I heard that boy play. He played a polk and never made one mistake."

"Wait a moment," said Dvořák. And he went to the piano and played ten measures of a characteristic old work, long forgotten. "You see it made such an impression upon me that I can play these measures still; but the rest of the piece I cannot recollect. If I were to try hard, perhaps it would come back to me. The bop played that piece, and played it so very well that I suddenly fett said, as though somene had diéd. I did not enwy him the flower—but that he could play so well—no, I did not enwy him that exactly, either—but it made me feel so sad that I was so many years older and yst did not know that polka so that I could play it, too. I thought to myself, "Oh, dear! when shall I be able to play like that boy?"

Where, oh, where on history's pages shall we look for the foreman's son with the lovely flower on his hack? Probably he is playing some microscopic part in the world's affairs, while Dvořák is already among the



Anton Dvořak in the Class Room

An Article of Rare Interest by One of His Artist Pupils, Ludmila Vojačkova-Wetche

Eurous's Nors.—The great revised of interest in all matters berentiums to the newly founded republic of the Carcho-Slovesh beothemation of possibly 1100000 pools, with 50000 square miles of
terrilory, including the country of Bohemia, undest this offinise of the
foremost Bohemian compacer, Auton Devish, particularly finishes of the
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the state of the first the constant of the artistic, scientific and intellectual world. It has already given the world
a Dworkd as credl as a Smetana, and there is no knowing what it may
produce in the music of the future. It recognizes the precious value of
native oblisty. The nextly elected president, Thomas G. Martyh, was
born of a hoor family, apprenticed a blackmith, and
Thirewisty of
Trague. The author of the following intimate picture of Dworkh is a
Bohemian planist of distinction, who has toured extensively in her own
country, Periz, London and the United States.

"Lemann," continued Dvořík, "was a good musician, but choleric and old fashioned in his way of teaching. If the poor pupil could not play his piece well, he got as many blows as there were notes on the paper. In harmony he was well versed for his time. He had a good knowledge of counterpoint, and read and worked out at the piano contrapuntal passages for his pupils. It often happened, however, that before we could decipher some of the thorough bass figures quickly enough to please Liemann, blows would descend upon our blunderine heads."

It wil he recollected that in 1857, when Dvořík was sixteen years of age, he went to the capital, Prague, and entered, the organ school organized by the Association for the Support of Church Music in Boliemia. The course at this school was three years in length, and his teacher's name was Pitzsch. It was during this time that he had a severe struggle for existence, which was helped by playing the viola in a local orchestra that was obliged to play in earlies, etc. Dvořík did not seem to have lad very pleasant memories of the Organ School. In fact, whenever he mentioned the subject it

"At the school of organ," he said, one day, "everything smelt mouldy-even the organ. Whoever wished to learn anything had to know the German language-it made no difference how excellent one was in one's music -unless one had a grasp of the German language, one could not rise to the top in the school. I knew but little of German, so whatever I did know I could not put into words. My fellow students used to look at me between their fingers and laugh at me behind my back. Their laughter did not cease, for even in later life they persisted in laughing at the audacity of my essaying composition. When they got to know that I composed, they would say among themselves: 'Look at that Dvořák! What do you think?-he is dahbling in composition!' Alas! every one of those who used to laugh at me has had more luck in the world than I. One, for instance, is now a 'high counselor.' But what of that? To-day when we meet he says to me, 'My, compliments, Doctor,' and I say, 'My compliments, Mr. Counselor,' and we are even once more."

MARCH 1919

When Others Laughed

Beautiful naivete! When the Herr Counselor is an archaic record in some dusty tome in a tottering government archive, Dovfäk's Songs My Mother Taught Me will still be heard in all the great concert halls of the world.

Naturally these chats meant many a pleas-

ant hour for us and we often had a good laugh. At those times even Dvořák's features, which were usually rather somber and sad, softened into a smile. But the smile was a strange one, so that one need not have been a psychologist to realize that the master still felt the bitterness of his career slumbering at the bottom of his soul. Truly a strange smile, which expressed wonderfully the irony and parody of human experience of a good, honest man, full of noble and great endeavors! A characteristic of Dvořák's was that he could not endure prolonged laughter, so we pupils had to be very careful not to laugh too long at the master's jokes, for he easily fancied that we were laughing at him instead of at his jokes, and this would bring a streak of illhumor into his highly sensitive nature. One of the most frequent topics was Richard Wagner. On one of these occasions, Dvořák told the following incident: "Although I am not from the bottom of my heart a Wagnerite, I still love and esteem him, and I am glad that I saw him with my own eyes. It happened when I received my Stipendium, on account of which I had to go to Vienna. They were just studying Tannhaüser and Lohengrin and Wagner conducted the rehearsals. Of course I heard about them, and although the public was not allowed to attend, I got in with another man. The rehearsal was in full swing

I spied Wagner immediately. He was in the partners, a stick in his hand, and was walking the floor, watching and listening. But he looked cross, and was all the time discontented. Every little while he would poke the conductor in the back with that stick. As I said before, I am glad to have seen him, but I would have been still more pleased could I have talked with introduce, myself to him, because Wagner own earlier and the world knew very little as yet."

Generally Dvořák spoke of Wagner in terms of the highest admiration and respect. At one of the Wagner chats, a pupil allowed himself a remark which displeased Dvořák very much:

"If you please, Doctor Dvořák, I heard that Wagner liked a drink now and then, and that when he was composing he always had a glass of wine near him."

To which the highly displeased master retorted snappily:

"That is none of your business—whether he drank wine or water—but I bet you—black on white—that you could never compose anything like his music, no matter how much you drank."

When Dvorak Received His Degree

The master's mention of his Cambridge promotion was charmingly comical. There was some mention made of a festivity at school which gave rise to Dvořák's expressing himself as follows: "I don't like those festivals, and if I have to attend one I am all the time on needles and pins. I shall never forget how I felt when they made me 'Doctor' in England-nothing but ceremony and Doctors all around me! All the faces were so serious, and it seemed as if nobody could speak any other language but Latin! I kept listening to the right and left, and finally was too confused to understand anything. When I realized that they were all talking to me, I felt as if hot water was being poured over me, for I was ashamed not to know Latin. But when I happen to think of it now, I have to smile, for I say to myself that after all it means even a little more to compose a Stabat Mater than to be able to talk a little Latin."

Then again there was a discussion about Beethoven's Fifth Symphony; and somebody remarked what a fine part the 'cellos play in the Adagio. Thus ensued a general talk on the 'cello and 'cello-literature, on which occasion the master surprised us with his views about his own 'cello concerto.

"The 'cello," Dvořák said, "is a beautiful instrument, but its place is in the orchestra and in chamber-music. As a solo-instrument it isn't much good. Its middle register is fine-that's true-but the upper voice squeaks and the lower growls. The finest solo-instrument, after all, is-and will remain-the violin. I have also written a 'cello-concerto, but am sorry to this day I did so, and I never intend to write another. I wouldn't have written that one had it not been for Professor Wihan. He kept buzzing it into me and always reminding me of it, till it was done. I am sorry to this day for it!"

Such was the opinion of the composer of a work that is one of the finest in the whole of 'cello-literature. Maybe this opinion was meant more for the actual "squeaky and grumpy" instrument, than for the composition. On the other hand it may surprise the reader if I tell of the favorable opinion Dr. Dvořák had about so-called Turkish (military) music. After all there is a good reason for this: Dvořák's musical nature delighted in tone full of warm life-color and energy. One unmistakable proof of this was his own remark: "I like to hear good Turkish music. When I hear the strain of a good military march (and many a military conductor can instrumentalize mighty well!) I can't stand still-and if I were not ashamed, I would just march along with all the street boys! Some of the very learned musicians pretend they cannot bear to hear it,

but I don't believe them I think they just say it to appear still more learned. The other day I went to see a drama, and this appealed to me especially: A tragic scene had just been enacted on the stage; everybody was absolutely unstrung; when suddenly a military band passed by outside, playing a delightful, cheerful march. The tragedy did not affect me so deeply, because I knew it was only in a play, but as soon as I heard the march, I had to overcome myself greatly not to weep." After this Dvořák played for us a few bars of the march he had then heard.

Dyorak and America

He loved to chat about America. In fact, and without doubt, that was his pet subject. He told many details and whole episodes of American life. Dvořák's well-known liking for locomotives and the hustle and bustle of a railway station became more and more intense through his observations of ships and the life in the harbor. He knew by heart every name of every single ship that sailed, between the New and the Old World, and even knew the hour of their arrival and departure. He would describe the confusion and weeping of the people in the harbor, if a ship was a day or two behind time, and it was not known where she was or what had become of her; and he would confess how he himself felt worried, and then again glad when the belated ship appeared on the horizon and finally anchored safely in the harbor. Dvořák was full of praise for the practical and hardworking American. "As far as these qualities are concerned, America is a shining light," he

"There you can't find one-tenth of the lazy 'good-for-nothings' that you do in the Old

World. People possessing millions of dollars work as ird, or harder, than the poor man. And what I like especially there, is that no difference is made between the gentleman and the simple workman. The millionaire comes to the porter and addresses him as 'Mr.' and the porter, though he may know he is talking to a millionaire, calls him also 'Mr.' So both are Misters -with no difference except the millions!" But in spite of all the good qualities, America was unable to keep him, for he felt very homesick in the United States. A proof of this is the following reminiscence of conductor Anton Seidel.

Dvorak and Seidel

"There in America," said Dvořák, "I got acquainted with a certain Seidel, and he was almost the only man with whom I could converse about music. He was very talented and had had much experience. At one time he was secretary to Richard Wagner, and he told me a great deal about him. Thus I got to know in what manner Wagner worked. It seems Wagner liked a very high desk, much of the kind used in business or office, at which he would stand-for he did not like to sit. He jotted down his ideas on scraps of paper, and these he had kept in such perfect order that he could put his hand on each single one whenever he needed it. And if he got into any difficulty in his writings he would strike a few chords and go on writing again. Seidel did not compose, but he was an excellent musician and conductor. However, he had his whims. He was a wild rebel and atheist, and often would say terrible things. If people were to utter the things he said (in the Old World) they would never get out of prison. But in America nobody takes any notice. They do not even lock up a man who quarrels with the priest in church. Otherwise Seidel was a very cultivated individual, and I always looked forward to discussion with him. We used to meet often, and I don't know what would have become of me, had I not found him in America. I would have died of loneliness,"

Colleague Krejza, an American Bohemian, remarked, on one occasion, that Anton Seidel died in 1898 from eating some bad fish, and that, before his death, he expressed the wish to be cremated. "You see by that what kind of a man he was," exclaimed Dvořák; "even after death he let himself be singed!"

"CANUS, a Rhodian musician, when Apollonius was inquisitive to know what he could do with his pipe, told him, 'that he would make a melancholy man merry, and him that was merry much merrier than before, a lover more enamored, a religious man more devout."-ROBERT BURTON



CZECHO-SLOVAK STROLLING MUSICIANS. Dvořák as a child was known to delight in these bands.

"Who is the Composer?"

By Mae Aileen Erb

Is you intend to play for musical people, there are two questions which you should be prepared to answer; they are: "What is the name of the piece you have just played?" and the question quoted in the title These are invariably asked, if the composition has appealed to the listeners. It is very unsatisfactory to have the performer, when questioned, answer, with a shrug of shoulders, "Oh, I don't know-I never bother to remember the title and the composer. How very, very amateurish that sounds! Anyone

who is studying music and has to resort to such an answer surely can't expect to create a favorable impression. Be a little more professional in your manner when playing for others-get away from the traits of the amateur. By this I do not mean to advise you to adopt a number of meaningless mannerisms, but simply to be more MUSICIANLY.

There are three things in studying a composition which are frequently neglected by the student (sometimes I fear the teacher does not make them seem important enough!) these are: the title of the composition, the name of the composer, and the style or form in which the composition is written. Let us compare two students. The one when asked

to play, walks to the piano rather hurriedly and im-

mediately on being seated, plunges into the piece. We

will give her the credit of playing fairly well, but at the conclusion, when she is questioned with regard to the name and composer, she gives a little laugh and replies lightly, "Oh, I don't know what it's calledsomething about 'Bells,' and I'm not sure who the composer is, Mendelssohn-or-no, I think it's Bohm' Now then, let us see what the second player has to say. She walks to the piano with more ease and less haste than her friend. After taking her place on the piano bench she turns around informally and says something to this effect: "I'm going to play you Torontelle by Karganoff, one of our modern Russian composers. A Tarantelle is a composition written in the form of a rapid dance. There is an interesting legend about the Tarantelle; in Spain and Italy there is a dangerous species of spider, the Tarantulla-whose bite is fatal unless the victim, through violent exercise can produce a sufficient amount of perspiration to free the body from the poison. The friends of the unfortunate

person are said to seize him by the hands and run to a

commons or open space where they dance wildly

around in a circle. One by one they fall down exhausted but if the victim can keep exercising long enough, his cure is consummated." This student number two turns around to the keyboard, and drops her hands into her lap for a few seconds before playing. When she finishes, she once again drops her hands into her lap and waits, just a second or two, before getting up and walking away. She radiates confidence and poise. Would you not consider her the better musician of the two?

The Marvelous Hand

By Katharine U. Mastead

PIANO teachers rarely stop to think when they watch the hands of their pupils, that they are dealing with the most wonderful tools in the world. All the marvels of machinery. carried to their highest degree of perfection. are but feeble substitutes for the work of the hand when employed in its higher capacities "Hand work" is the mark which distinguished the finer merchandise from the cheaper im-

The connection between the hand and the brain is a significant and important one. Ven few realize that the use of the hand apparenth has an effect upon the brain. That is, th training of the hand seems to react upon the mind. Psychologists and educators lay great stress upon the different mental traits those who are "right-handed" and those wh

Revere your pupil's hand. It is a preciou privilege to work with such a marvelous tool The Ouestion of the Virtuoso Conductor

· chordist



THE ETUDE



By W. J. HENDERSON

In all this there could be no question of elaborate

interpretative analysis. A good, precise ensemble was

all that was attained. In those days it was all that

was needed. Even to-day one of Bach's Branden-

burg concertos is heard to the best advantage when

it is performed with good balance of tone, just tempo

and well marked rhythm. The interpretative con-

ductor rises to his greatest artistic height when he

refrains from striving to discover anything in it to

interpret, and devotes himself to the business of get-

ting it technically well performed. In those days music was just music. It had no doctrines to pro-

mulgate, no psychological problems to solve, no world

weariness to bemoan. Many music lovers in these bur-

dened days wish that music could return to that happy

state when it was a proud and independent art, not

striving to be all things to all men. But that is

The time beater, with his roll of music or stick,

slowly disappeared as monophonic music rose to

supremacy and polyphonic compositions retired. The

arpsichordist satisfied all the demands of the earli-

est performances, and he persisted in discharging his

functions long after the time beater had once more

taken his place in front of the orchestra. When Spohr

began his first rehearsal with the London Philhar-

monic, in 1820, he solemnly drew forth a baton, the

sight of which caused something approaching a panic

among the musicians. But Spohr held, his ground,

and his autobiography proudly boasts that the pian-

ist-conductor was never seen again at these concerts.

However, in 1829, when Mendelssohn conducted he

sat at the harpsichord. The use of the baton had been

aside from the present discussion, or, as Mr. Kip

ling used to say that is another story.

Who was the first virtuoso conductor and why? It is not at all likely that either of these questions can be answered satisfactorily. The virtuoso, or, as he is sometimes pointedly called, the prima donnaconductor, is here, and he is undoubtedly going to stay. One has only to consider the gravity of the situation in which any orchestra finds itself when it is for the moment suspended in mid air waiting for a new conductor. What is the inevitable attitude of the public mind in such circumstances? It demands with swiftness and certainty that the new conductor shall be a virtuoso, one of those potent wizards of the baton, who, in some magical way, galvanize eighty men into vital and communicative musical life and fashion them into a vibrating human instrument for

the expression of his interpretations of the masters. When did music lovers discover that they needed such interpreters? The experienced observer of the public becomes extremely skeptical on the subject of the "public demand." It is chiefly a creation of the newspapers. Every newspaper man well knows that it is and the insincere among them, who are far too numerous, laugh in their ample sleeves over it. Drop out of all newspapers for six months the name of Galli-Curci, and the world would cease to know that there was such a person. There would be no public demand for her at all. . The virtuoso pianist began to be demanded by the public, not before there were any such pianists, but after people had discovered them and had seen their wondrous doings cclebrated in the public prints. The virtuoso conductor was born and advertised before the great world of music lovers perceived that without him its orchestral concerts were purely academic, and too frequently not even that.

Virtuoso Conductor a Modern Product

The virtuoso conductor, like the virtuoso pianist, is a modern product. It is true that there were wizards of the keyboard long before the days of the piano recital. Claudio Merulo did not write his organ toccatas away back in the dawn of the sixteenth century just as theoretical exercises. He played them, of course. The fame of Frescobaldi did not rest on his accompaniments to singing, but to his solo performances. Bach's enchantments were not confined to the glories of the "Passions," and Handel vied with Domenico Scarlatti as a virtuoso of the harpsichord. But the concert pianist of the virtuoso type is of a later date, and so, too, the virtuoso conductor cannot be found further back than the beginning of the nineteenth century.

His immediate predecessor was the orchestral technician, without whose labors the virtuoso could not have existed. But there were conductors before these, that is to say, if we are willing to bestow the title on mere time beaters. And yet the time beater is not to be despised. The first thing every conductor must be is a skillful time beater. How many of them are not! But that is not to be discussed at this time. Let us keep to the track and seek to reach the remote ancestor of the conductor in his historic hid-

Heinrich von Meissen was a meistersinger, and he lived in the beginning of the fourteenth century, There is an old picture showing him conducting a group of singers and players. He sits on a platform and beats time with a baton and an extended finger of the other hand. Several of the singers are obviously repeating his beat. And here we come upon the matter which occupied the attention of the earliest conductors and performers. The players had much trouble in keeping time. When young Pelham Humphreys returned from Paris he ridiculed the performances of his English fellows because they could not keep time, and he forthwith showed them how his French master, Lully, conducted at the opera. The composer of "Armide" conducted sitting at the harpsichord, just as Purcell and Handel did after him. And that was the way all kinds of music were conducted for many years. Even Bach thus directed the performances of his concertos.

Conducting at the Keyboard ing. Wagner tells us that Habeneck searched in every measure of a Beethoven for the "melos," that end-With all of them, keeping time was the main less stream of melody which holds every movement objective. Writers carefully explained the advantages together, that varied instrumental song which is the of conducting at the harpsichord. The principal violintrue consummation of the composer's vision. whom we would call the concert master, stood beside the harpsichord and communicated his beat to

It is not difficult to bring before the mind the kind of results obtained by such a conductor. Interpretative, the other players. This beat was made by the hands indeed, his art must have been, since it revealed the operating on the keyboard, by the head, or by a loud true splendors of Beethoven's scores, long obscured by and strongly marked accent in the playing. As many the clouds of indolence and ignorance. But we should as possible of the orchestral musicians were seated doubtless exclude Habeneck from the ranks of what so that they could see the hands of the harpsiwe now regard as interpretative conductors.

To us the interpretative conductor is the man with a "reading," his own individual conception of a work, made to stand forth in convincing eloquence through the orchestral utterance of it. Wagner himself closely approached this type of conducting, and his direction of the ninth symphony was, without doubt, what might fairly be called a reading. He wrote an essay on the performance of this composition, and that shows us clearly that his ideas about tempo and other technical details were applied in such a manner as to be constructive of an individual interpretation. Indeed, Wagner laid down in his paper on conducting the fundamental law of the whole art when he declared that the first duty of the conductor was to determine the correct tempo. This is incontestably true. The right tempo and perfect rhythm are the first requisites of any interpretation, whether with an orchestra or any other musical instrument.

Von Bulow's Unique Place

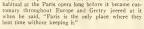
Despite the achievements of Habeneck, Wagner, Mendelssohn, Spohr and others, the era of modern conducting must be dated from the high noon of the activity that unique musician, Hans Guido von Bülow Weingartner tells us how troubled and disappointed he was by the performance of Beethoven's works in s student days. Into the arena of Leipsic soon came von Bülow and the celebrated Meiningen orchestra, whereupin Weingartner, to his joy, found that his private studies of the master's scores had not misled him. Even the local conductor was awakened, and soon afterward led the Leonora overture in a quite astonishing way, but, as Weingartner notes, without von Bülow's arbitrariness. "Beethoven spoke to us without commentary."

And just here Weingartner puts his finger on the joint in the armor of interpretative conducting and discloses to us sharply the difference between the interpretative and the virtuoso or prima donna conductor. Dr. von Būlow unquestionably practiced sometimes those exaggerations which are the stock in trade of the virtuoso conductor, the super-interpreter who is eager to interpret every phrase separately and individually, often without regard for its place in the general scheme. Weingartner tells us how Wagner induced von Bülow to make a "slight modification" of tempo between the two phrases in the Egmont over-



The conductor readily accepted Wagner's suggestion but at once improved upon it by treating the phrase marked "piano dolce" as if it were a new andante instead of a part of the first allegro of an overture by no means capricious in form. Who has not noted hundreds of similar tricks performed by those princely jugglers of the baton, the virtuoso conductors?

The formidable difficulty which alarms most of them seems to be that of making a correct reading of a composition without taking thought as to the amount of public attention it may draw to themselves. Any vagary which astonishes the audience and causes the critics to write that the composition owed most of its success to the brilliant reading of the conductor, is thought to be justifiable, whereas Weingartner bener's account of what Habeneck achieved is convinc- stowed upon the elegant director of the Leipsic Ge-



The Beginning of Modern Orchestral Precision The use of the baton, however, is of less importance than the direction of the thought and labor of conductors to the perfecting of orchestral technic. Historians trace modern orchestral finish and precision back to the establishment of the Concerts Spirituels in Paris, in 1725, and the engagement of Johann Stamitz as director of Chamber of Music to the Elector of Mannheim, in 1745. The latter is credited with developing the long crescendo and also the pointing of some of the more obvious accentuations, He also accomplished something in the direction of orchestral unanimity, though it was only a faint foreshadowing of that which we now expect from even

our inferior organizations. It was even later, however, that the significance of real conducting came to be recognized. We may fairly date the beginning of interpretative conducting from th: days of Habeneck, in Paris, in the first half of t e nineteenth century. Two composers, Berlioz and Wagner, have testified to the effect made upon them by Habeneck's conducting. Yet, it is a fact, that he did not conduct from score, but from a violin part. This might incline us to believe that he did not understand scores, but his results prove that he did. He gave many rehearsals to great works and attained not only precision and unanimity, but that clarity which comes only with balance of tone.

We have no direct testimony to this effect, but Wag-

No conductor can improve on Beethover or Brahms or Debussy or any other composer. No conductor has a right to ask us to accept his ideas instead of those of the composer. It is unquestionable, nevertheless, that a conductor is a performer and that he can present a work to us only as he sees it. His personality must be operative and influential, otherwise the interpretation will be nothing better than a piece of dead mechanism. But it is his business to use all the powers of his mind and imagination in the study of the work to find out, not what he would like to do with it, but what the composer intended to have done. And this is just what the prima donna conductor will not do.

Naturally the determination of the obligations and privileges of the conductor is only a part of the regulation of the dutes of all interpretative artists. We are therefore brought back to the consideration of the personality of the interpreter, which, as the author has said in a previous article in The ETUDE, must be felt in any interpretation possessing vital force. But there can be no contradiction of the declaration that the interpreter's fundamental duty is to interpret the composer. That he is compelled to do this through himself, does not free him from the obligation to use his best efforts to find out what the composer wished.

My heart burned within me when recently I read in the daily paper that the idea of placing music in all the school curriculums on a par with the "three R's" was being seriously discussed. God speed the day! For when young music students in school receive the same credit for their musical work as for their standing in "reading, riting and rithmetic," music will take its proper place with other subjects of training for the young, and not be regarded as an accomplishment merely, but as an essential to a broad, well-rounded education. Then a mighty and uplifting change will sweep over America. Teachers, it is up to you to break up the fallow ground, to prepare the soil, to sow the seed in the minds of your students. Make them ready for that great and glorious day when music shall come into its own. In the past, results obtained from the time and money expended on the study of music can hardly be called satisfactory. From observation I should think one piano student in fifty learned to play passably, and one in hundreds kept in practice after marriage. This is partly due to the fact of music students pursuing the study so irregularly and not having sufficient regular time devoted to systematic practice; yet, if asked to name the reason why music students of average ability between the ages of seven and seventeen make generally such slow progress and such unsatisfactory players I should unhesitatingly answer, "Because the average music teacher does not teach in as methodical, efficient, commonsense trained way as the average grade school teacher. It can all be summed up in the one word TRAINED. None deny the best teachers are born (not made), but training works wonders with any teacher. It has too long been the mistaken idea that if a person is a piano player being a piano teacher follows as naturally as night follows day. The grade school teacher goes to Normal school, gains a certificate of knowledge and ability to teach. How many music teachers possess such a certificate? Efforts have been made for years to bring this about, but placing music on a par with all other school studies and introducing it practically in all schools will revolutionize the teaching of music, immeasurably to its advantage; for then normal training of music teachers will be compulsory. From many ETUDE readers I anticipate indignant protests. Those are not the teachers to whom I refer, or desire to reach. It is with the army of young, inexperienced piano teach ers, many of them far from musical centers, that I wish to hold converse, and, if possible, make some helpful suggestions.

Fit Yourselves Thoroughly

First and foremost, at any sacrifice of time and money, train, Young Teachers, for a diploma in your profession, making sure, however, that the "diploma" is one issued by competent authority, and not merely that of some publishing house camouflaging its commercialism under the guise of educational standards. More and more it is the trained, efficient teacher who wins, and soon there will be no place for any others.

And at this point he will do well, whether he be a conductor, a violinist, or a pianist, to give heed to the wise words of Wagner.

His first business is to ascertain the correct tempo, and after that to hunt the melody through every

No interpretative artist is likely to go very far wrong who concentrates his attention upon these two

Astonishing the Audience

A certain pianist, who shall be nameless, was accustomed to amaze and confound his audiences by performing extraordinary tricks with various compositions. I heard him repeat Chopin't A flat valse (opus 42) with the syncopations changed so as to give effect of a melody in six-eight time instead of the familiar illusion of four-fourths. When he had finished he faced his audience and smiled triumphantly, as one who should say, "You never heard that before!" Well, no one had and no one wished to hear it again. On another occasion this player having fin-ished Schumann's Vogel als Prophet went on without pause into Henselt's Si Oiseau fetais-another

trick to astonish the audience. Now the prima donna conductor does not go so far as that. He does play the composition with a fair resemblance of sincerity; but all one has to do is to hold the score through such a conductor's per-

formance to behold the wonders of his "reading" What miracles can be accomplished by the expansion of a quarter note rest ad libitum! What amazing results are obtained by treating as a solo some obscure suits are obtained by treating as a solo some obscure horn passage which is palpably the middle voice of a harmony! How the cognoscenti can be made to si when a sforzando is introduced for the purpose of when a storzando is introduced for the purpose of translating an accent into a proclamation! But the most potent of all the charms in the collec-

tion of the virtuoso conductor is the insidious change of tempo. True, indeed, is it that slight alterations of tempo are essential to certain purposes of expression and with this familiar type of "leaning about within the bars" no one will find fault.

But this is not what I mean. I refer to the deliberate transitions from allegro to andante or vice versu in such number and breadth as to destroy the march of a movement and impart to it a spasmodic character wholly irreconcilable with that simplicity and nobility which makes a great art impressive. We are treated to this sort of thing at almost every orchestral concert. There are few conductors, indeed, who are will. ing to sacrifice themselves to finished and just performance. They try to interpret and give readings even of a Bach fugue. The practice is pernicious, but alas! popular. Montaigne remarked: "There is more ado to interpret interpretations than to interpret the

Music Teachers, Awake!

By Mrs. Hermann Kotzschmar

The beginning music teacher is the one to whom all interested in child development look for big results. The field is large, the harvest ripe, and no profession is fraught with greater responsibilities and yields such glorious returns as that of the beginning music teacher. Children instinctively love music and desire to play, unfortunately it takes more than love and desire to reach the goal. Children's passionate love of music in a way militates against the agencies that enable them to express what thrills them. Mechanism, accuracy, perseverance, these are not music, alas no! but the indispensable tools. The alphabet, its endless combinations into words, is not literature, but the tool without which literature cannot survive. The saw, the hammer, the plane are not the house, but without these the dwelling beautiful is not.

All Children Need Music

Music is at once the most ideal and the most practical of all arts: because it is so heavenly we have placed it on a pedestal and worshipped with uplifted eyes and bated breath, forgetting "it is not too good for human nature's daily food." Many have felt music is inspiration only, and to think of tools in perfect condition necessary to produce this wondrous thing has, with some, been akin to desecration. If love and desire for music in the individual did not result in making a musician it was the person's misfortune not his fault, regardless of the fact that the tools for train-

ing were either badly used or utterly neglected. No greater fallacy was ever uttered than, "It's useless to teach my children music, they are not musical."

Musical Camouflage

A slick business trick hiding under the camouflage of standardization may fool a few bucolic teachers,—lineal descendents of the trusting gentlemen who purchase gold bricks from talkative strangers.

When a business house grants a diploma or gives a certificate just because you have obliged them by purchasing their musical books, you assuring them that you have completed a course entirely to your own satisfaction,-tear up the diploma and use it as confetti at the next Peace celebration. The diploma is worthless.

The value of any degree or diploma depends upon the character of the institution granting it, established through years of exacting requirements. Standardization for revenue only or for the commercial exploitation of any one publisher's works is a cruel farce and nothing else.

But I trust the time has come when all children we be taught music exactly as they are taught to write an spell, but first and foremost, they will be taught musin as commonsense a mannel as they are taught spell ing and geography. All school studies must be perfeetly learned or rank is not maintained; that explan the present problem of the piano teacher. Children study music and practice alone, there is no competition no comparison, no companionship in their music stade Music will always be the most difficult study for the dren as long as it is done uione. Class lessons, as class work is the ideal way for children from sees to nine. When private lessons are given, if mother cannot or will not supervise the practice, either three lessons weekly should be the minimum, or a practic teacher should supplement the teacher's work.

Inculcate Thoroughness

From the beginning train the child to regard in music lesson in precisely the same way as the spell ing lesson. The word "receive" is much more diffical than the word "ten." The child repeats, resterab "receive" six times to "ten" once. This rule apple rigidly to the music lesson. Do not play the sum measures as often as the difficult ones, pick out stumbling measures and play over and over, ten teen times, till perfected, then the entire phrase. teen minutes of such work is worth two hours of ordinary practice. Constantly impress upon the the necessity for using the same common sense practicing a music lesson as in studying a spelling son. Again I repeat, "Refrain from playing measures till difficult ones are mastered," so that entire composition can be played easily, fluently. here many will cry, "How she repeats; she has the same thing three times." I am amply repaid the repetition, dear teachers, in that you notice and this brings me to the important point that in to ing, repeating to the pupil the rules for practice, mendously necessary. Over and over I require to say, "Play difficult measures ten times." I write over the refractory measures "Repeat

A Great Hope for the Future

Possibly the most optimistic of pian teacher to realize the immeasurable difference that will be parent in their pupils' progress by having ere for practice. The hours the pupil will find ture practice will be doubled, nay trebled. The wall dignity of music will be incalculably enhanced minds of the young. No longer will the study he relegated to time when the student is exphysically and mentally, but it is to be acknown as worthy to stand side by side with matheman exact science. It is to take its place as the of poetry for it is imagination, tange it eme no other study, all that is most wonderful, most THE ETUDE



Has the Art of the Piano Reached Its Zenith or Is It Capable of Further Development?

A Historic Conference Conducted Through the Co-operation of a Group of the Foremost Pianists of the Day in the Interests of ETUDE Readers

HAROLD BAUER

OSSIP GABRILOWITSCH

ALBERTO JONÁS

RUDOLPH GANZ IOSEF HOFMANN ERNEST HUTCHESON

ALEXANDER LAMBERT

SIGISMUND STOJOWSKI

An Editorial Preface

In March, 1018, THE ETUDE invited a group of very stating the facts to say that it is of historical signifidistinguished pianists (several of whom, during the cance. An expert stenographer was present and took bast few years, have given a part of their time at copious notes, from which the following was prepared. It is impossible to present all the views given in this least, to the practical problems of teaching the art of piano playing), to a private dinner held at Claridge's one issue and the discussion will be continued in other Hotel, in New York City. One or two were good issues-other artists not included in this issue being enough, though prevented by absence from the city included in later issues.

from accepting the invitation, to send in their opinions THE ETUDE desires to call the attention of its readers upon the above subject after the dinner. to the wide experience represented in this discussion. The artists participating represent many of the most The artists have been trained in different schools by brilliant, experienced and active minds in the field of teachers of many different inclinations. All the best traditions from all of the different art centers of this sincere bianistic study. THE ETUDE is especially broud of the outcome of the conference for it is not overcountry and Europe are represented.

EDITOR OF THE ETUDE

PERCY GRAINGER

Before proceeding to the final phase of the consideration of our subject it seems advisable to read a communication just received from Mr. Harold Bauer. who had planned to be here this evening, but who has been forced to change his plans at the last moment. owing to an important call.

HAROLD BAUER

The three points raised in the conference, as I understand them, are:

1. Whether the piano has reached its highest point of development as an instrument or is capable of

2. Whether the art of piano playing is likely to be carried further.

3. Whether the compositions of the future are going to have the same kind of advance over the past as was the case when Chopin displayed all the possibilities of the piano. My answer is:

First: I believe that the piano is still capable of evolution. The instrument of which I dream will give an indefinite prolongation of the tone through an electrical device such as is used in the Choralcelo, the volume and intensity of this tone will be subject to modification through varying pressure of the finger on the key, thus giving the possibility of a vibrato and a crescendo on one note, and a coupling device will be made which will restore the lost effect of the harpsichord. I believe all this will be perfectly practicable, and that the reason for which these improvements have not yet been made is found in the inertia of commercialism, which requires the stimulus of demand before providing the supply. There is, however, a growing tendency to regard musical instruments as artistic products in themselves, and when this is fully realized the commercial principle of demand, preceding supply, must be reversed for, in art, as in education, it it can be considered a maxim that supply precedes demand

Second: The art of piano playing will be modified in accordance with the nature of the instrument of the future. I do not feel, however, that any further development is likely to take place on the pianos of

the present time. It is gratifying, though, to see an unmistakable progress in the direction of musical rather than technical ideals, and I do not believe that any reaction will occur from this position. The me-

technical perfection in all its branches. Third: Composers will write, of course, in accordance with the possibilities of the future piano. It is to be hoped that they will anticipate these possibilities as composers of the past have done in regard to the instruments of their time. It is certain that Bach, Mozart and even Beethoven had prophetic visions of an instrument of larger scope than the one for which they wrote. In the meanwhile, however, the greater part of existing piano music will greatly benefit by the increase in expressive effects which can be given by the instrument of my dreams.

chanical players are rapidly obtaining a monopoly of

EDITOR OF THE ETUDE

The opinion that musical composition is still in a state of flux is widespread. Others again have strong convictions that nothing written for the pianoforte since the time of Chopin compares with the great literature which that one man left for the piano.

ERNEST HUCHESON

As far as the piano is concerned, we have had new composers arise repeatedly, and many with very distinctive messages. It would be idle to deny the possibility of a new composer-pianist arising who might call for an entire readjustment of the technic of the instrument as did the super-works of Franz Liszt. Pianists have accommodated themselves to the new technical demands made in turn by Chopin, Liszt. Schumann and Brahms. It is unlikely that the series is at an end. Fortunately we have not at present anything like the hide-bound conservatism of the past,such a conservatism for instance as that which during the days of Moscheles at the Leipzig conservatory made the performance of the works of Liszt a kind of venal artistic sin which would send one to a pianistic pur-

SIGISMUND STOIOWSKI

Our conservatism has taken on a new form which is rather psychological. There is conservatism that is

The discussion followed the plan of considering the piano and its art: (a) from the standpoint of the instrument itself: (b) from the standboint of the inter preter; (c) from the standpoint of the composer for

The first installment of this conference appeared in the Decembeer ETUDE, including a notable expression upon the pianoforte of the future by Mr. Percy Grainger. In January and in February it was continued with a combrehensive treatment of the instrument and the art of blaving the bigno. The conference concludes in this issue with a discussion of the art of composition for the piano.

fashionable and wholly illogical and conservatism that is not. Conservatists of the "up-to-date" kind seek to perpetuate fashions; deceiving themselves and persuading others that extravagance in musical speech more respectable and enduring than in women's

Again there are others who have an old-fashioned aversion to everything that is new. One must in this day keep one's tastes in a very plastic shape to await new piano compositions with a spirit of fairness and yet beware of what "it says," for future generations may wholly reverse present-day hierarchies and one sometimes is led to wish they would,

RUDOLPH GANZ

I am frightfully optimistic as far as the evolution in art is concerned. I am quite sure that also in Bach's and Chopin's time there was always quality against quantity. We are now witnessing the production of wonderful new art works for the piano. Ravel's Gibet is an instance. It is one of the most difficult compositions and, to my idea, the most important and most beautiful of the new French school. We are already in a great renaissance of the art of pianoforte composition and if we keep all that we have acquired in the last fifteen years we have reached the "new art." I think personally a war like the present one will create a new sphere in art, particularly the art of music. Some people who lack discernment seem to think that in the music of the modern French school there is little melody. Nonsense, it is full of lovely melody different from the old type, of course, but none the less beautiful. In Ravel's Bells in the Valley, for instance, there is a melody which lasts exactly one page. In Beethoven's time a melody which continued for eight measures was considered remarkable. I don't think that people unacquainted with the new style of melody remain long enough upon the pieces to learn to like the melodic character.

One of my old friends in the profession once said to me, "When I was a young man I heard the Premiere of Lohengrin. I knew it was something entirely new. I heard new harmonies and enjoyed them, but I agreed with the critics when they said that there was no

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ERNEST HUTCHESON

There are some people who find no melody in Bach. Why? Because it is all melody. It is beyond such people to musically digest so many melodies so they merely say that there is no melody at all. Indeed, many people do not seem to think a thing is a melody unless it has some association in their minds with melodies they have previously known. Ninety per cent. of all the popular songs of to-day are so close in their combinations of phrases and formulæ of sounds that originality is not even expected.

SIGISMUND STOIOWSKI

We have, in more than one way, lost the sense of "multi-melody," the very essence of Bach, who with all the richness and boldness of his creative genius, was the culmination of an epoch. Bach lived at a time when melody was supreme and harmony was subdued. We moderns make altogether too much fuss about harmony. We seem as much terrorized by harmonic "liberties" nowadays, as our predecessors were by rules and regulations. Moreover, composing in patches of harmonic color may be an interesting but assuredly is a limited field of experience, even if helped by more or less arbitrary titles and associations of ideas. A revival of a style in which the intermingling of melodies in freer form than that which Bach permitted to himself in his wonderful contrapuntal works may be the line along which the piano music of the future will normally progress.' And I do feel that the world's great upheaval may provoke a salutary reaction towards simplicity and restore to their due place, in art as well as in life, the eternal values.

EDITOR OF THE ETUDE

Our conference will conclude with the opinions of Mr. Josef Hofmann and Mr. Ossip Gabrilowitsch.

MR. JOSEF HOFMANN

The modern piano, though an excellent medium of musical expression, has not yet reached its zenith. A greater dynamic scale may be evolved, the action rendered still more efficient and a "dynamic pedal" added. The latter improvement would enable the player to transform, at will, the intonation of his instrument from a brilliant to a mellow one-and vice versa.

A quarter-note scale will be introduced. These innovations will result in dynamic effects and harmonic sequences and combinations of great beauty. In consequence a novel and fascinating piano literature will be created. However, it will take the pianistic and creative genius of a Chopin to do it.

In the field of pianistic execution the future will blend the musical eloquence of the past with the musico-scientific efficiency of the present. This amalgam will constitute a "super-pianist" - but it will require a Liszt or a Rubinstein to compose for it.

OSSIP GABRILOWITSCH

I have no doubt whatever that while the art of the piano has reached very great heights, still there is a possibility of further development from the standpoint of the composer as well as from the standpoint of the performer. There is no such thing as perfection in art, and it is, indeed, fortunate that such is the case. The instrument itself is capable of tremendous development, of course, and I think that those of us who have watched it in the last twenty years have noticed great changes. There is no reason why further improvements should not continue.

Music in Hospitals

Music in the Hospitals is assuming a very important position since the U. S. Government has appointed a director of Hospital Music. She is Mrs. Maud Isa Ilsen, and she will see to it that every wounded man has music of the right kind. Miss Harriet Seymour, of New York, has taken a great interest in musical therapy and divides the need for the understanding of the subject as follows:

Special training is required in,-

Quality of tone.

Choice of music. Knowledge of the effect of different keys.

Program making.

Concentration and meditation in relation to playing. Improvisation.

A Practical Repertoire

By Wilbur Follett Unger

HAVE you ever been called upon, very suddenly, to preside at the piano for some entertainment or other musical affair, and been obliged to confess that you did not know "anything appropriate"?

It frequently happens that a pianist requires, on very short notice, suitable pieces to play for certain occasions. This truth will be recognized by such musicians as church organists, accompanists, school pianists, music teachers, and particularly the "organists" of men's lodges (the latter, in spite of their dignified title, usually being supplied with a piano to play on).

In this day of moving-picture popularity, there are numerous collections published for the benefit of the movie-pianist, containing so-called appropriate music to fit almost all occasions that arise on the screen. But the objection to these collections is that the music contained therein is generally much simplified and often very much abbreviated-if not actually mutilated, and the musician of standing wants to perform the best music in the best way, the chief trouble being quickly to recall the right piece for the occasion.

For the benefit of such pianists, I have attempted to compile the following list of suitable pieces for various occasions, and in doing so, to maintain a standard of good music, yet such as will appeal to popular taste:

Slow Marches:

Chopin-Prelude No. 20. C minor. Tschaikowsky-Chanson Triste. Gabriel-Marie-La Cinquantaine. Rubinstein-Melody in F. Handel-Large. Hatch-Elegy. Schytte-Alla Marcia.

For Weddings: Wagner-Lohengrin. Mendelssohn-Wedding March. Södermann-Swedish Wedding March. DeKoven-Wedding March (new). Engelmann-Wedding March. DeKoven-Oh, Promise Me (song) Zimmermann-Wedding March. Liszt-Liebestraum (Dream of Love). Grieg-I Love Thee (song). Grieg-Morning. Grieg-To Spring. Grieg-Erotik (love poem) Elgar-Salut d'amour.

Saint-Saens-The Swan. Schubert-Serenade. Godard-Berceuse from Jocelyn. Mendelssohn-Spring Song. Gounod-Serenade. Offenbach-Barcarolle from Tales of Hofmann. Farrar-Love's Confiding. Borowski-Nocturne.

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Fast Marches:

Schubert-Marche Militaire. Mendelssohn-No. 23, from "S. W. W." Elgar-Pomp and Circumstance. Gounod-Marche Romaine. Mendelssohn-War March of the Priests. Parker-Processional March. De Kontski-Persian March. Smith, W. G .- Marche Fantastique.

For Funerals:

Chopin-Funeral Marche. Beethoven-Funeral March. Tschaikowsky-Funcral March. Grieg-Elegiac Melody. Dead March from Saul.

Other Pleasing Pieces for Weddings, Receptions and General Occasions:

Bach-Gounod-Ave Maria. Chaminade-Air de Ballet. Chaminade Callirhoe. Dvorák-Humoreske. Grieg-Butterfly. Godard-Second Mazurka. Godard-Valse Chromatique. Schütt-Cansonetta Schütt-A la Bien Aimee. Schütt-A la Jeunesse. Rachmaninoff-Prelude C' minor. Pascal-Romance. Pascal-Dreams MacDowell-To a Wild Rose. MacDowell-To a Waterlily. MacDowell-Scotch Poem. Poldini-Marche Mianonne Poldini-Valse Charmouse. Friml-Twilight Chopin-Preludes Waltees Nacturnes etc.

Small Children and Big Words

By Charles W. Landon

Words to a child symbolize only things that he knows. When facts are given in words that he understands he accepts their import without question. His vocabulary is far more limited than teachers generally suppose and, while he may understand many words, the mostof these are such as come into his home and play-life When a statement contains a word that the child does not understand he fails to comprehend the whole sentence, for often the key to its meaning is in a singleword. Children hear words in harmony with the everyday facts of their experience. The little girl was interested enough in a Sunday school song to want to know why they sung about "Consecrated cross-eyed bear" (Consecrated Cross I'd bear). Another learned her čatechism answer as: "Mabschef end is to glorify God and to jaw him forever" (Man's chief end is to glorify God and enjoy Him forever"). What inspiration she got out of this was not stated.

Another means of confusion is due to the fact that our railroads and steamships bring in people from all parts of the country and from the ends of the earth. These have each a special vocabulary of their own, and much of it is not in line with that which the teacher uses. An English bishop preached from the text, "The fool hath said in his heart, there is no God," On the way out of church he asked an old lady what she thought of the sermon: "Oh! it was very fine, no doubt, but my lord. I believe there's a God for all that."

"Teaching is causing one to know." A minister essayed to preach a sermonette to the "Lambs of his flock," beginning as follows: "I propose this morning

to give you an epitome of the life of St. Paul. Perhaps some of you do not know what the word 'Epitome' means. Now, my children, it is in its signification synonymous with synopsis." It seems that this speaker failed to get the "Point of Contact," that is, the founds tion of all teaching, which is the building of a new truth on the foundation of an old one.

Furthermore, to resume, a child has no conception the future; he most decidedly lives in the present. he can be interested in music now, his future advance ment in the art will be assured. He may have longed to study music; but, if the teacher sets him to learning the names of notes on the staff and keyboard and the time values of notes, and he is demanded to comt he believes he is doing nothing whatever in the way of learning music. And this is certain to discourage him

Instead of this dry, uninteresting process, first test the child to play melodious phrases. He need not know the name of the notes nor the length of those that it at first uses, further than "short and long notes." and that he is to begin at a certain place on the keyboard By adopting this course he is delighted with his active progress and practices with real interest, coming to next lesson with delight instead of boredom. Make the process of learning as simple as possible. The will teacher works from the inside outwards. A poet er presses the "Point of Contact" as follows:

"Heaven's not reached at a single bound, Heaven's not reached at a single bosons.

We build the ladder by which we rise

From the lowly earth to the vaulted skies.

And we mount to its summit round by round. THE ETUDE



A Year in the Fundamentals of Musical Composition

By FREDERICK CORDER

Professor of Composition at the Royal Academy of Music, London, England

What This Noteworthy Series Proposes to Do

[Fortunately we are able to resume this month the important series by Prof. Corder which was interrupted in Pebruary owing to the delays in transportation across the property of the property of the possible to give in print what the tweber can give personally in the lesson. This series, however, will come very near to personal tensons in clearness, interest and constructive character. structive character.

Almost everyone interested in music has the impulse to compose. Many already know a great deal about the

FIRST MONTH

How to use the three chords of the key and to make Cadences

In learning music, as in learning anything else, we must begin crudely and clumsily and improve as we proceed. The bedrock of harmony-as Nature gives it us-comprises two chords only, the major or minor common chord on the Tonic (composed of the 1st degree of the scale, the 3d and the 5th) and the majorcommon chord on the Dominant (composed of the 5th degree, the 7th and the 2d). To this latter Nature teaches us to add a seventh, but we had better postpone our acquaintance with that pleasing feature just for the present. These two chords, however and wherever you use them, have a natural connection, and vast quantities of music have been made, giving pleasure to millions, with no other harmony than these. That ingenious little instrument, the harmonicon (or mouth-organ), the accordion, and the bagpipe, have no other harmonic resources than these, and Offenbach wrote nearly a hundred sparkling light operas employing scarcely any other chords.

think you will find it interesting to inquire into the why-and-wherefore of this, but if you care only for results and ignore causes you may skip the follow-

When a tone note is sounded there instantly springs from it a tree of other sounds, always in the same order and succession. These are called "Harmonics" or "Partials," and their tree grows thus:

Exi 1 2 3 4 5 6 7 8 9 10 11 12 13 9: 0 9 0 0 0 0 0 0 0 0 0 0

The first six or eight can be heard by striking a low note on the piano and listening acutely, but the others are too faint to be perceived by the unassisted ear. The series fades into sounds too close to one another to be measured. (Those I have printed black are never quite in tune.) The fact that all these tones are really sounding at once makes clear to us why what we call a major common chord is the only completely satisfactory combination of sounds, but it fails entirely to explain the minor common chord, which is thought to be an artificial modification of the 5th, 6th and 7th of the series. The sounding of two or more tones together in harmony could not have proceeded along any but natural lines, though we have lately abandoned these entirely. I need not go into the genesis of our musical scale, interesting and curious though it is: but since it is a combed-out version of Nature's scale it is easy to see that-given the combination of the Tonic chordthe only similar combination that can be made out of the remaining notes is the Dominant chord, A fact which the mouth-organ brings home to us in a forcible -I will not say pleasing-manner. These two chords (the Tonic and the Dominant) contain between them six out of the seven notes of the scale, and to employ the remaining note we have to invent a corresponding chord a fifth below the keynote. And with these three chords we can do much.



systematical without being aware of the fact. Regularly that a constraint of the min factor of the facto

I do not mean to say that if you have a scale you will care to harmonize it as crudely as this, but here is your raw material, and there is much to be learned before we can turn it to really satisfactory account. The best way to begin is, I think, to arrange the notes so

that you can easily play them with one hand, playing

the lowest (and most important) first, as you find it in easy piano music.

Now, with the right hand play any notes of the scale in any order, one to each measure, and see if you can supply the correct chord. Do this, not only in C, but in



In doing this preliminary exercise I hope you will make two discoveries for yourself. One is that the two most important notes of the scale, the First and the Fifth, have each got two chords that will suit them and you will not know which to use. The second discovery. which helps to solve the first, is that the chords do not sound equally well in all successions. Those on degrees 1 and 5 of the scale and those on 1-4 are all right, but 4 to 5 or 5 to 4 are far less nice, and we shall be glad of other chords to substitute for one or other of these presently.

The next step is to get someone else to sing or play the melody notes while you try if you can choose the right chord of the three to harmonize them with. This must be done slowly at first, and when you can accomplish it unhesitatingly you will have made your first step in musicianship.

Your second step is a difficult and important one. It is to realize that if your bass could have sometimes other notes of the scale than 1, 3 and 4 it would improve the music. For when the bass and treble have both the same note, or form the interval of a fifth, the effect is not nearly so pleasing as when they are a third or a sixth apart. Observe then how the bass would like to be a melody if it could. To be a melody means, of course, that some (not all) of the notes shall be next-door neighbors. But we have just pointed out that common chords do not sound so well if they are on adjacent notes. What is to be done then? play over the complete set of common chords as here



and convince yourself that though each one, except that marked x, is quite satisfactory in itself, they do not sound nice in this succession. Then turn them unside down, so that the middle note of each comes at the bottom. Lo and behold! they now sound quite differ ent and far better stepwise than if the bass notes skip.

If nything seems especially difficult to you, nemorize it, and a special point of the grasp that you want upon what is desired, write to be grasp that you want upon what is desired, write to underwise your letter "Corder Composition Series" This underside made any elementatics to review or correct exercises. Again, read the lessons several time. The ary issue, copies of which will be forwarded to any address for 20 cents.—Sallor of This ETULE.

The consequence of this valuable discovery we shall, consider next month, but the causes of it must be gone into before we do anything else.

In our preliminary chaper on intervals it was pointed out that there are only two intervals really pleasing to the ear: the third and the sixth, major or minor. The others are so hard, comparatively, that we do not like to hear them in succession, unless we can somehow soften their asperity. If you have any ear at all you will agree that though you may tolerate

Ex 6

These consecutive fifths, as they are called, are painfully prominent when chords are all in the same position, as in (ex. 3 and 5) above. In 3b they are not quite so bad; you will easily see why. When we invert our chords the outside notes, which are the most audible, become sixths ,and we scarcely notice the fourths between the upper notes.

But observe that if we reversed the position of the two upper notes, the consecutive fifths would be more noticeable than the fourths:

this is therefore not done by good musicians; only by

It is clear then that the outside notes-the melody and the bass-need some adjustment to one another, and our first step was a very doubtful one. So long as we are only using the three chords we started with, we shall avoid some unpleasantnesses by wise choice between the two chords which can harmonize the Tonic and the Dominant. Thus, if the melody goes between 1st and 2d degrees of scale, use chords with basses 5 and 1; between 2d and 1st degrees of scale, use chords with basses 5 and 1, not 5 and 4; between 4th and 5th degrees of scale, use chords with basses 4 and 1, not 4 and 5; between 6th and 5th degrees of scale, usc chords with basses 4 and 1, not 4 and 5; between 7th and 8th degrees of scale, use chords with basses 5 and

I refrain from writing these down, because it will do you much more good to interpret the figures and play the music they represent on the piano for yourself. Do this in ever so many keys.

Observe that the object here is to avoid using the Subdominant (4) and the Dominant (5) chords in succession. When you are obliged to use these, try to let it be only when the melody is proceeding in the opposite direction to the bass; then it will not sound amiss.



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Let us now sum up what we have learned of music

I. Common chords consist of a base (or bass) note in company with a major or minor third and a perfect fifth. (The bass note is known in America in many books as the Root note or fundamental.)

II. Such a chord can be built on any degree of the scale except the 7th, because this has no perfect fifth. III. Some will be major and some minor. These

look alike when written, but sound very different. IV. It is highly important to realize this difference.

V. Thus far we have only used the common chords based on the Tonic (1) first degree of the scale, Subdominant (4) fourth degree of scale, and Dominant (5) fifth degree of scale. Those on the Super-tonic (2) second degree of scale, Sub-mediant (6) sixth degree of scale, and Mediant (3) third degree of scale, are much less serviceable, the last-named being scarcely employed at all. Their use is chiefly to interpolate between the others to avoid the ugliness of common chords or next-door notes.

VI. This ugliness depends chiefly upon the sound of consecutive 5ths and is mitigated but not removed by playing the notes of the chords separately instead of

VII. Common chords therefore sound best when the base notes move in skips of a fifth, a fourth or a third.

Cadences

The word Cadence, in music, is exactly synonymous with stop or punctuation mark in literature. It has to be regarded, therefore, as concerning both melody and harmony. In a tune, wherever the end of a line of verse would come-wherever a joint can be feltis a cadence. As it is instinctive in speech to drop the voice at the end of a sentence (the longer the sentence the greater the drop) so, in music, it is natural that the sounds should droop to the keynote to form an ending. To reach the Tonic by rising is less final, and seems like the rising inflection in speech-rather to ask a question than to make a statement.



The chords to suit either phrase will be the same-5, followed by 1. But, again, as in speech, we do not want to be perpetually chopping up what we have to say into short sentences, so the next point to observe is that a semi-colon stop is represented in music by a phrase ending on some other note than the Tonic; the best would naturally be one of the three notes of the



But the third or fifth of the Tonic chord also has the same unfinished effect. Still less conclusive is a cadence when either or both of the chords are inverted, as we shall see later. Other very interesting cadences are formed by the use of chords with which we are not yet acquainted, so I can only describe one other, called the Plagal cadence. (The meaning of this name would not interest you.) When, a hymn ends, as it usually does, with an ordinary cadence (called a Full Close, or Perfect Cadence) and it is desired to sing "Amen!" after it, the Sub-dominant (4) and Tonic (1) chords are generally used, to avoid dull repetition. This harmony is nice, but the melody generally has to remain on the Tonic, which is poor.



In simple music, like that of hymns, there are numerous full closes, so this Plagal Cadence is always held in reserve to give extra interest to the last chords,

Now try to make use of all I have endeavored to teach you, harmonizing all the tunes you know at the piano in various keys. You will find these common chords woefully insufficient, but have patience and I will give you better food when I think you can di-

What are You Getting Out of Music Lessons?

By T. L. Rickaby

Any expenditure of time, money or energy ought to bring some definitely satisfactory results. Music study calls for a liberal outlay of all three, therefore, to the music student of three or four years standing (or even less) the question above is a weighty and important one. Two things ought to come as the result of any financial, mental, or physical effortpleasure and profit-and the music pupil will have both, provided the needful conditions (i.e., the teacher, some natural talent, and a reasonable amount of time and opportunity) are combined propitiously. To be able to play music of all times and schools to the extent of more or less adequately showing their differences and contrasting style is something that is given to only a favored few. To be able to play acceptably a number of pieces of contrasted character and representing different national schools and epochs is well within the capacity of most pupils, who should not be content with one or two long and difficult comositions (which take so much time to learn, and so little time to lose), but insist on a more extended acquaintance with "the best that has been said and done in the world" of music. To go beyond the limits of the solo instrument and with musical friends enter the domain of ensemble music is an infinitely greater pleasure, and a "pleasure without vice," "a stimulating force without reaction." This means learning to read, and this can never be done by concentrating on one or two "display" solos. Moreover, playing with others is distinctly educational and broadening in its effects. Solo work is narrowing to a degree. To be able to listen to a band or orchestra with some knowledge of each instrument and of the composers represented on a program is pleasure carried for beyond that of the untaught listener. Then there are great men of whom you ought to know, from the titanic Bach down to the many no less inspired composers of the present, who, through music, have done and are doing so much for the elevation and pleasure f so great a part of the human race. "But," you say. "I am only taking piano lessons." This may be true, but there is much to learn besides mere keyboard skill. Something of what is your due is suggested in this paragraph. See that you get it.

The Lost Practice Hour

By Mrs. M. V. Keith

What became of your practice hour to-day? Did it have to stand aside for other things? Did you push it further on in the busy day, because something else clamored to be done? And, finally, as you tumbled into bed, did you remember with a pang, that the convenient moment had not arrived to begin it?

It is all very well for you to tell yourself that tomorrow-that magic day that never comes-you will practice two full hours to make up for it. You won'tand you know it!

For this is a battle that must be fought every single day. You will find it no easier to-morrow than it was

yesterday, or the day before. Here's a way I've tried, that makes the winning of the practice hour a sure thing. It's this:

You have a set time for breakfast—for luncheon— for going to school—and for a host of things. Make a hard-and-fast time for the practice hour too. Having made that time, stick to it through thick and

thin. It will be difficult at first till you get into the habit. But you will find it easier and easier; and instead of the practice hour being pushed aside for other things, it will gradually take its proper precedence and assert itself, and the lesser concerns will have to wait.

Try this for six months and see how you will gain, both in a solid technic and in something even more important-personal character.

By Leonora Sill Ashton

THERE is no more important branch of music studyeither to student or teacher—than the scales. Therefore you can easily see how in this first year of teaching, they must take a prominent part.

First: in my own case they always form the form step in harmony. The primary realization of half tones and whole tones has come to my pupils through the knowledge of the simple formation of the major scale. "Two whole tones-one-half tone-three whole tonesone-half tone." With this simple rule, those whom I have taught have sought out each scale by themselves taking as a secondary step the signature in which the key would be written.

The sharps and flats of the keys were taught by my old teacher-no less a person than a pupil of Dr. Will. am Mason-by the following sentences: Sharps: "Go Deluged All Earth By Flood." Flats: "Fat Baker Ea ing Apple Dumplings Greedily," and this simple method of learning the keys in their sequence has been handed down to grateful and delighted pupils.

A Few Steps at a Time

As for the actual practice of the scales; a good figure to use for very young scholars is that of the fingers going up and down stairs. First, we take a few stens at a time (one octave of the scale); then we go on to more steps until the entire stairway has been climbed Then we come down again, and always great care must be taken to set each foot squarely on each sm there will be no slipping off, no sliding, and no danger of falling down stairs,

Also, in this connection, you will show the puol that as one foot is placed on one stair, the other must be made ready and mount to the next; it must not linger on the step below. Thus a perfect legato will

Touch Taught in Scales

The scales are the easiest channel through which to demonstrate and practice the various touches on the piano, and this cannot be begun too early, after a good Teach your pupils a few notes at a time; the pressure touch (i. e., the full weight of the wrist and arm oncentrated in the finger-tips); the extreme staccate snapping the fingers from the keys; the light staccast etting the fingers, from the knuckles, spring light

Another most important element of music reached

Apply Various Rhythms

With the first practice, as soon as the notes and fingering are clear in the child's mind, begin the accenting of the first of every three; then the first of every four notes, and insist upon the scales being played uand down with these two accents until the accent come out on the first note of the scale.

The purest foundations of piano technic are found in Dr. William Mason's Touch and Technic, in iour volumes, and every young teacher should own them if possible. If only one of these can be secured, however, let that be the one containing that great teacher exhaustive treatment of the scales. A most compitand all scales fully written out, will be found in Maste ing the Scales and Arpeggios.

Little Discoverers

By F. J. Manlove

CURIOSITY! If it had not been for the blessed v of curiosity the world could never have possessed has been said that certain Oriental nations who seem to lack in curiosity are the ones which go abea the slowest. If it had not been for human curiost America might never have been discovered and the North Pole never found.

Why do not teachers employ this principle of cur osity more? Children love to find out things for then selves. Let them ramble over the keyboard and malup major and minor triads, starting from each of the white and each of the black keys. Their ears at sense of measurement will guide them. It is gre fun, and the children will gain, unconsciously, a great deal of useful information which, later, can be co related and utilized. Call this camouflaged practice. you will-it produces results-that is enough.

SWEWS WENE WENE WENE WE

The Proper Understanding of the Style of Several Master Composers

By the Eminent Spanish Virtuoso SEÑOR ALBERTO JONÁS

It will, perhaps, seem surprising to write an article on what appears to be only an incidental, not over conspicuous, feature in piano playing. Indeed, as far as the playing of the average child, of the beginner, is concerned, style does not assume, as yet, an important

THE ETUDE

Under the caption "Style" I have now in mind not the manner and deportment of a pianist while playing a piece (this is to be considered as the pianist's style of playing the piano), but his desire or ability to do justice to the characteristics or peculiarities of the composer and of the period in which the composition

In a vague, general way every student knows that a composition of Bach should not be performed in the same manner, or to be more precise and correct, in the same style, as a work of Chopin, or of a modern composer. Wherein lies the difference? It is for the purpose of defining and thoroughly understanding the difference between the styles of the great composers who have written for the piano that this short essay

Characteristics of the Clavichord

The early composers wrote for the Clavichord when this instrument was in its "infancy," so to speak, when it had not yet acquired the full development and means of expression that enabled, later, a Rameau, a Domenico Scarlatti, a Händel, a Johann Sebastian Bach to write for and on it their immortal masterworks The tone of the early Clavichord was very thin, small and shortlived, but of singular purity and delicacy.

These characteristics the Clavichord retained later, when the instrument grew in size, and when several pedals (in some cases two keyboards) were added to t. The tone grew to be louder, fuller, more amenable to shadings, but it still retained the peculiar lutelike quality of strings which were twanged by a quill of leather, or other suitable material. Therefore, he who would try to play on our modern pianos the works of Chambonnieres, Daquin, Couperin, Rameau-French composers-of Hasse, Hühnau, Phillip Emmanuel Bach-German composers-of Gabrielli, Diruta, Claudio Merulo, Frescobaldi, Padre Martini, Domenico Paradisi, Domenico Scarlatti-Italian composers-all of whom lived in the seventeenth to the first half of the eighteenth century, he, I say, who would try to play their compositions in a fulminating, massive, orchestral manner would commit an obviously gross breach of

An exception must be made of Johann Sebastian Bach whose mighty genius wrote ahead of his time. Thus his broadly conceived Chromatic Fantasy, the Italian Concerto, as well as most of the Preludes and Fugues in the Well Tempered Clavichord may be performed, without breach of style, with such resources as our pianos offer. Needless to say that considerable discretion and taste will ever have to be exercised.

Musical compositions should be played in accordance with the spirit of the age in which they were written. In order to accomplish this we must refrain, as we have seen, from playing pieces by seventeenth century composers with all the strength of which we are capable and which results, on our pianos, in a formidable forte. A moderate F, perhaps only MF, should be the tonal limit. The staccatos should be fine, dainty-a pearly technic, deft, agile; the accentuation to be neat, precise and firm, but not vigorous in our modern sense. The tempos should all be slower than we conceive them nowadays. An allegro of even Bach's time is not as fast as our modern allegro. This should be kept in mind by both teacher and student when playing

the Well Tempered Clavichord, the Suites, etc. I do not think that among living piano virtuosos there is one who has made a greater study of Bach's works than Edouard Risler. I have heard him play in Berlin, in eight consecutive concerts, all the forty-eight Preludes and Fugues of Bach, a stupendous task, and the manner in which he did justice to the style of Bach by playing all the Prestos and Allegros in a tempo which, compared to the usual extremely rapid, at time terrific, tempos indulged in by modern pianists, was extremely moderate, deserved, among other pianistic virtues, the highest praise. So much for the tempo.

As regards the further agogical treatment of old masterpieces it would, of course, be a gross mistake of style to play Rameau and Handel with the tempo rubato with which Chopin's works may be invested. A strict adherence to the time, a rhythm kept up without irregularities, these are necessary when playing the old masters, whereby, of course, is not meant that different subjects, and contrasting periods should not, each, have a slightly different tempo.

Dynamically it is, as a rule, best to employ the shadings from PP up to MF, or the most F, without frequent violent contrasts. These are seldom found in Bach, Haydn, Mozart. They occur, as we shall see presently, very frequently in Beethoven's works. The phrase of two measures, and at times, the measure is often best played . The correct execuportant factors for playing in their true style the works of the old composers. I might cite, as an obvious example, that to execute a trill with alternate hands would when playing Bach, a flagrant breach of style.

Haydn and Mozart were contemporaries. Under the influence of their genius music suddenly developed into directions hitherto unknown. Haydn, whom we call now the father of the Symphony, gave to the orchestra, through his lovable Symphonies, a rôle-an importance-not dreamed of before. His piano Sonatas are to be considered as the prototype of the modern Sonata. They are so melodious, so fresh in invention and clever in workmanship, that there is no valid reason for their disappearance from concert programs. I strongly advise the teacher to use them in his teaching material. Their style breathes simplicity and joyousness. The tempos are faster than those of Bach, but not so fast as Beethoven's. Strict time is to be kept. The accentuation should be vigorous without dramatic forcefulness. No violent contrasts should be indulged in: when they do occur, they should be executed in an easy, not an abrupt manner.

Mozart's Joytul Music Mozart's music is joyful, delicate, classical in its serene aloofness. Moments of pathos and of dramatic fervor are not wanting, but they never reach the depths. When playing his piano works great stress must be laid on a perfect evenness of all scales runs, arpeggios: they are seldom, if ever, fiery but they must be limpid, pearly, singing. Avoid an exaggerated display of fire and passion; yet the accentuation should be very firm. The technic is to be (again I must use this word) "pearly." and not forcefully articulated. The pedal is to be used, but with discernment and discretion, for Mozart knew it only during the last eleven years of his life.

Although Beethoven's compositions were written for the Clavicembalo, his Sonata for piano, Op. 106, bears the inscription, written by him: "Für das Hammer Klavier" (for the hammer piano), yet here we are freed from any considerations as to the instrument for which Beethoven, wrote and that on which we play.



SEÑOR ALBERTO TONÁS

What I said of Bach applies-only oh! so much moreto Beethoven. With the permission of the Musical Courier, I quote from my "Lessons on Piano Masterpieces," which appeared some time ago. "He wrote not for the stringed-twanged Clavichord, nor for our stringstruck pianos-he wrote on our hearts, for our souls. All the emotions that sway mankind-sorrow, grief, despair, resignation, hope, love, energy, strength, joy, the brotherhood of men-all the thoughts that have transformed races, the aspirations and the faith-precursors of great deeds-dreams, legends, the metaphysical contemplations of great minds that tower above common mankind like the cloud-hidden peaks of Himalava-the quiet droning and praying of mothers rocking a cradle-all are but the strings of the huge instrument for which Beethoven wrote."

"Many an inexperienced teacher may, after what has been said, draw the conclusion that Beethoven's Sonatas, and other piano compositions, should not he given to the young, to the youths. But that would be a mistake, ust as it would be wrong to withhold from them the study of Bach's works, merely because they usually 'do not like him.' Even if not understood, let Bach, Mozart, Haydn, Beethoven be played as soon as the technic is advanced enough. You will thus plant seeds in the musical nature of your pupils which will blossom, no matter if only later in life, into flowers of fragrant

Bach and Beethoven

"As regards the tempo, we are much freer than when playing Bach. Indeed, we are absolutely free to employ any legitimate agogic means that will help us faithfully to reproduce the great composer's intentions. Czerny has left it on record that Beethoven, when playing his own compositions, often accelerated his crescendos. This vehemence is, of course, to be indulged in personally, and encouraged in others, only where the need for a fiery declamation justify it. Coupled with this breadth and fire great energy and accentuation are

"Beethoven, like all great natures, could be (and often was) feminine; but he never was effeminate. His rugged nature emphasized both softness and strength. Moreover, he had constantly in his mind the orchestra as background. This alone will guide us in our desire and endeavor to be true to the Beethovenian style, It is for this reason of orchestral conception that his Sonatas abound in passages that are 'unklaviermässig,' as the Germans say, which means: not suitable to the

"How much easier would be



than what Beethoven wrote:



yet in this case any "facilitation" is inadmissible if we would be true to Beethoven's intentions, and not violate his style of writing. The above given facilitation provides to our mind nothing but the impression of a sort of tremolo, which brings into melodic prominence and gives rhythmic weight to the two major thirds: A flat-C and G-B, whereas in Beethoven's version we hear the horns sounding:



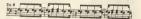
the first and second violins playing:



And this is answered by the trombones:



and by the violas and 'cellos, playing with short up and down bow strokes



"This is one of the additional reasons why it is difficult to understand and to play Beethoven well. It is necessary to have a knowledge of the orchestral instruments, of their tone color and of the way in which they are used. But, again, I say, let not the lack of a broad knowledge of, or the inability to immediately and fully comprehend Beethoven, stand in the way of his being played by youth, if the technic of the young

"Whenever possible, children and youths should often be taken to museums of painting, in order that their eyes may feast on visible symphonies of color; for then their taste and sense of beauty, the finer feelings of their inner nature, will be uplifted. The subtle appeal of a sister Art so closely allied to music as painting is, will vivify their own artistic conceptions and impressions. Yet they need not have, at first, any technical knowledge of painting nor of the various schools of art.

"Happy the child or youth who can have, later, as mentor, someone to disclose and explain to him the robustness and largeness of conception and of execution of the Dutch school; the gorgeousness and fineness of detail of the Spanish School; the subtlety and spirituality of the French; the legendary and sentimental character of the German; the cool, perceptive expertness of the English portrait painters; the warm tone and magnificent art of the Italian. On the foundation of his first impressions the youth's intellectuality will grow.

"And thus, too, with the works of Ludwig van Beethoven."

The name of Carl Maria von Weber has well nigh disappeared from our programs, and yet what elegance of writing, what verve and boisterousness of expression, what a scintillating technic are contained in his works! Fleet, agile and strong fingers are needed when playing the C major sonata with its last, brilliant, well-known Perpetual Movement.

There is a well defined chivalric spirit in his compositions. They are joyous, vigorous, seldom sentimental. The technical demands are quite high, but of a healthy kind, Every one should know his Concertstück. As a rule, strict time, firm rhythm, firm accents, but allied to elegance of execution-these are the characteristics of his style.

Franz Schubert

What lovely memories his name alone evokes! Only he who can understand and appreciate the freshness, child-like, open-hearted loveliness of his nature will portray him faithfully. He sang. In poverty, through tribulations, through his short life he sang, and some of his songs will be on the lips of dying mankind.

Remember it when playing his lengthy but admirable sonatas, his Moments Musicaux, gems of ineffable beauty, his vivacious Impromptus, his great Wanderer

The demands made on the pianist's technic are high when playing his works. The dynamic treatment is full blooded, highly dramatic, at times. Agogically the same considerations as when playing Beethoven prevail; no Chopin-like rubato, but great elasticity of tempo. The declamation of his melodic context should be more "vocal" than instrumental, but not always so. To play Schubert is to place oneself in communion

with one of the most spontaneous melodious, lovable nacte in music

Felix Mendelssohn Bartholdi

It is the affectation of many a dilettante in music, whether amateur or professional, to sneer at the mention of his name, just as some overgrown boys and girls, and likewise nevergrown men and women, are apt to do when Charles Dickens is spoken of. "Oldfashioned, passé, out of style." These are some of the mildest expressions they use. They are only to be pitied, those whose impressions in art and in literature were so feeble during their childhood and youth that they cannot recall them all their lives. And blessed those whose youth remains perennial, hecause the intensity and vividness of their impressions are never lessened, and they are faithful and grateful, ever, to the master minds that once thrilled them with joy and In order to play Mendelssohn well you must have

melody in your heart. In many of his songs without words the influence of the lovable, intensely poetical German folk-songs is noticeable. A tinge of very slight melancholy, of Heimweh, at times, suffuses his works. A good legato in the delivery of the cantilena is needed here. The dynamic treatment is, of course, complete from PPP to FFF. The agogic treatment ecomes freer, for Mendelssohn belongs to the socalled Romantic Period. To play his works with the forcefulness, nay the gruffness, which at times is required in Beethoven, would be an error of judgment, a mistake of style. Mendelssohn is well bred, elegant, yet he is virile and masculine whenever he wishes to be. His Variations Sérieuses are essentially and, despite the melancholy and softness of the theme, strongfibered. So are also his splendid, broadly conceived Preludes and Fugues, foremost among which stands the Prelude and Fugue in E minor Op. 35. So are also both his concertos in G minor and D minor, his Fantasy in F# minor

Frederic Chopin-Robert Schumann

Instinctively we couple their names. They were born in the same year, 1810, and the eclosion of their genius and the marvelous tone poems which they have left us were created approximately during the same

Chopin is the only great composer who has given his all to the piano. He wrote nothing for the orchestra alone, nor for chamber music, if we except his trio for piano, violin and 'cello. Therefore, there are some who would deny him a place in the Olympus next to Bach, Mozart, Beethoven. But greatness is not to be judged by the variety of means of expression used, but by the wide range and by the strength and vividness of the emotions depicted. We do not rank Aristophanes beneath Sophocles because the first only wrote satires and comedies and the second only tragedies and dramas; nor do we deny the greatness of Homer because he wrote neither dramas nor tragedies nor comedies nor satires, but only the Iliad and the Odvesev

The piano was the medium that Chopin chose, and on it and for it he wrote some of the most perfect tone creations that humanity has been enriched with. His power of expression is amazing. By turns lyrical, dramatic, pathetic, heroic, epic, Chopin has appealed to and searched to the innermost of our heart as few, if any, have done since him. It is a poor tribute to his memory to say, as some have said, that he was a mediocre musician, knew no counterpoint, and that only in a couple of places, in his entire works, is there anything like an "imitation." And what of it? There was a time when music was not deemed of any æsthetic value unless written in many part writing, sometimes thirtytwo! Would we think so to-day? What matter if Chopin never wrote a fugue. He has sung, in vibrant, imperishable accents, that which, dormant or awake, lives in every human heart,

To play Chopin well you must have imagination fancy and depth of feeling. It would take a book h itself to write adequately about the wonderful verse tility evidenced in his works.

We need now, when playing his compositions, a tech nic far more developed than when we play Mendelssohn or even Beethoven. In fact, Chopin created a per technic. Flights like these



were unknown before him. The employment of stretches over an octave is frequent, yet the smaller hand can play them. Thirds, Fourths, Sixths abound also bold passages in octaves. The dynamical treatment is complete. Agogically a new feature appears: the preponderance of the tempo rubato. Although employed before, yet only in Chopin does it find full an olication, Liszt has described it as "the rays of sunlight passing through trembling leaves." It is difficult to describe in words how to play rubato. Perhaps this may give an idea; the right hand plays with full freedom and is unrestricted by the sense of time while the left hand constantly and gently brings it back to the escribed tempo.

The accentuation fluctuates between the softest to the fieriest imaginable. Trills may, in a few instances (not in many) be executed by both hands in alternation. The pedals are used freely.

To play well his Nocturnes does not imply that one can play well his tremendous Ballades, Scherzos, Polenaises, his Etudes.

Chopin is the poet of the piano, and it needs a poetic nature to understand and play him.

Schumann's style is widely different. A more massive technic is required here, for he writes much and often in chords and in orchestra style.

Curiously enough, while his piano compositions often wear an orchestral garh, his symphonies give, at times, the impression of piano music transcribed for the or-

To appreciate and do justice to his style of writing is not easy for those who do not fully fathom and feel the meaning of the German word "Gemuth," which means mood, state of the soul, poetic temperament, all rolled into one. Besides, some of his most notable compositions for piano are founded upon, or derived from, carnival scenes, and how can anyone explain to somebody who has not lived in countries in which the carnival is traditionally kept up, every year, with its symbolistic costumes of Colombine, Pierrot, Arlequia, Sganarelle-how can he explain the spirit of it, the peculiarities inherent to and the difference between these carnival types that have come down to us from medieval age! It is impossible. Therefore the American teacher and student who would teach and play the Cormiol, the Faschingsschwank, the Papillons, must first read as much as possible about carnival and carnival types This will aid them in doing justice to the airy flight of fancy that breathes through these compositions.

In matter of tempo, dynamics, agogics, accentuation, what has been said of Chopin applies also to Schumann, with added orchestral tinge and massiveness.

Why We Labor to Acquire Technic

By E. H. P.

Nor as an end in itself, but in order that at last we may be able to express musical ideas unhampered by the difficulties of mechanism. There may be such a thing as a good musician with poor technic, but such a person is in an unenviable and helpless condition. The poet Swinburne has said, "There's no such thing as a dumb poet or a handless painter. The essence of art is that it should be articulate."

Larger Income for Music Teachers

THE ETUDE



Intelligent Means of Meeting Increased Cost of Living

THERE is just now a country-wide campaign to bring the incomes of school teachers to some normal standard that will place them, proportionately, where they were in 1914, before the slump in the buying power of the dollar. Let us hope that this will not stop at that mark, but go on until the teacher's income is raised to a just level.

For some time THE ETUDE has been in communication with various statistical organizations, including the United States Department of Labor, with the view of approaching some basis for assisting teachers with suggestions for meeting the serious issue of increasing their incomes to fit the times.

The rapid change in events, however, has made it impossible to fix definitely just how much greater the cost of living is now, as compared with ante-bellum prices. True, the war is over. But there never was such a war, and its consequences will unstabilize the entire world for some time to come. The reconstruction and readjustment will be as gigantic as has been the destruction and disturbance. Europe must be provided with enormous amounts of material, and the largest source of supplies is America.

Living prices are not likely to fall for months or. possibly, years to come. Our readers will recall that prior to 1914 there had been such a general increase that it became the subject for continuous caricature in the daily press.

Incomes Co Up

While other occupations have forced higher incomes for their followers, teaching and music-teaching have, for the most part, lagged behind. It has been a dismal spectacle for the educated teacher to see workmen with slight training getting from sixty to eighty dollars a week, while the average teacher, in some instances, has had to be content with from \$20 to \$35 or \$40. In sime instances during the war we have known of night watchmen receiving as high as thirty and forty dollars a week-ignorant but responsible men, who had no work but that of being on hand to look after things.

It is true that one New York teacher is said to receive \$60 an hour, and a few others fees of astonishing size-but they are the exceptional teachers. What we need to consider now is the average teacher in the neighborhood community, who has chosen music as a livelihood, and who deserves the support which such a noble profession should bring.

In some ways it is a much simpler matter for the school teacher to have her income raised than it is for the music teacher, who must proceed as an individual, or through somewhat loosely organized teachers' societies. The public school teacher can by concerted action, proceed through legislation. What she teaches is something which is likely to appeal to the politicians as "essential," while the wise gentlemen who, through the suffrage of their fellow-citizens are placed in a position to make our laws, may or may not decide that music is, or is not essential, according to their whims or inspirations.

The school teachers have a mighty force for welding public opinion, and corrupt politicians go about school matters a little more gingerly than they do about road contracts or the "Grand Display" on Fourth of July with gorgeous rockets of graft. Should education fall completely into the hands of corrupt politicians, we may dig a deep grave for the cause of progress in

Bilis to Raise the Teachers' Income

In the legislatures of many States bills are now be ing introduced to raise the salaries of teachers, making it range from \$1,000 a year for the Kindergarten Teacher, to \$5,750 for the highly-paid principal. The City Superintendent of Schools would then receive

\$15,000 a year. This may be a good schedule, but, considering the responsibilities and the training required, etc., it is not a particularly generous one. The collective estimates of a number of laborers with small families, living in expensive New York, is that \$1,500 a year provides a very meagre living, with very little left over for clothes or amusement. On the other hand, \$1,500 a year is a competency in many other sections of the country

The bue and cry throughout the country is, "Why don't more men enter the noble profession of teaching?" No one who enters teaching has any idea that he will become a millionaire, and any one who goes into the field without the idea of service or giving of himself for the good of mankind will find dismal disappointment ahead. Nevertheless, there is no reason why the teacher, or the music-teacher, who does so much for the welfare of the home and of the State, should make sacrifices beyond all measure of common sense. Yet there are thousands of teachers who are capable, sincere, hard-working and worthy in every

way who are utterly at a loss how to advance their What is the Music Teacher to Do?

business interests.

The only answer to this question is to say, "increase fees." Such a thing as more economy at the present time is unthinkable in the face of enormous prices. How much shall the rate of increase be to meet the increased cost of living? The National Industrial Conference Board makes a rough statement that the cost of living of wage earners has advanced during the war from 65 to 70 per cent., clothing going up 93 per cent, and food almost 83 per cent.

According to this organization the items may be summarized as follows:

Budget Items	Relative	Increase in	Increase as
	Importance in	Cost During	Related to
	Family Budget	War Period	Total Budget
All Items Food Shelter Clothing Fuel and ilght, Sundries	100.0% 43.1% 17.7% 13.2% 5.6% 20.4%	83% 20% 93% 55%	65.9 35.8 3.5 12.3 3.1 11.2

The figures in the first column represent the proportionate importance of various expenditures. Note that in most families the cost of food is 43.1 per cent., or nearly half the income. As the income rises this cost would diminish accordingly. However, according to

this estimate the advance on all has been 65.9 per cent. However, this is a time for cautioning the teacher against any rash or ruinous moves. The teacher who feels that because the cost of living has gone up almost 100 per cent, doubles his fees suddenly is likely to have his classes reduced very materially.

Average Advances

In talking with a number of teachers in New York we found that the rate of advance instituted by them was from 25 per cent. to 40 per cent. This, however, had been done step-wise during the war-a good business-like method. One celebrated man reported that he had jumped from \$6 a lesson to \$8. Clerks in New York music stores in localities where people of very moderate means resided reported that teachers who were formerly getting \$20 per term of 20 lessons, were now asking \$25. This advance, in face of the above

facts, is insufficient, and the teachers should realize it. This is the time for an advance, if ever there was one, not merely because of the need created by the high living costs, but because the "market" for music, speaking in the slang of Wall Street, has been "soaring." The

factors that make this greatly increased demand for

1. The important place assigned to music during the mar

The gradual development of interest in the art.

due to enormous publicity given to music in many directions, musical magazines, music clubs, daily

3. The infinitely greater opportunities to hear more fine music through more concerts, operas, talking machines, churches, movies, etc.

The law of supply and demand operates in music as it does in everything else. Increase the demand for music and the value of the services of the musicteacher becomes more and more financially enhanced.

Timidity and Lack of Initiative

One of the main reasons why many teachers "go mugging along" at an insufficient income is that they are miserably timid. We have recently talked with a number who were loud in their complaints of the high cost of living. When told that they might raise their rates they meekly replied:

"Do you think so?" with the same tone of voice that a dying man might employ when assured of a

Like poor little Oliver Twist, they have been rebuffed in a few attempts to ask for more and they are afraid that they will lose what they now have, Therefore they use up their energy in kicking. Kicking is valuable if it kicks one ahead. As most people use it, it only serves to kick them behind.

Don't complain if your fees are not what you think they should be, if you do not work intelligently to make them more. Perhaps there is something the matter with your "spine," perhaps you are a business coward. You realize that you must have more income so that you can give your attention to your artistic advancement. You look at what you made in 1914 and compare it with the present. If your income has not advanced in a satisfactory manner you are going behind. Find the reason why if you can, but if you cannot remedy it, plan to get out and enter some occupation where you can get ahead. As we have said, there s no reason why you should not go ahead in the profession of music as you never have before. There is more spending money in circulation now, despite Liberty Loans and thrift measures. People generally feel that they may have certain advantages which were formerly denied to them.

How to Go About It

An arbitrary or sudden rise in fees is not always wise. Many teachers feel their way with new pupils. They believe rightly that it is best to keep many of the old "standbys" at the old rate. They try out the new rate with a few new pupils. Another way, and probably the hest way is to look to yourself. Are you advancing along all lines or have you been standing still in your work? The employee in a business house has right to expect advancement, but only so long as he himself advances, and shows himself capable of more efficient work to the advantage of the firm. If this does not occur, there is something wrong with the relationship. There are thousands of stick-in-the-mud teachers, who never try to get ahead-never seek new inspiration from concerts, abler teachers, musical magazines, and yet who continually bewail the fact that they do not progress.

The patrons of music teachers expect the teachers to advance. The teacher who does not keep advancing along such lines as the eminent writers in THE ETUDE indicate, should not feel badly if the income does not go up. Our fortunes should grow as we grow. The editor remembers a time in his early teaching career when he lost a valuable pupil to a

The one best way in which to raise your income is to make yourself more and more valuable to those who engage you

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rival teacher who was advancing along lines that the editor had hesitated to take up because of the additional burden of expense. One lesson was enough, Go ahead or go back, seems to be the rule in music teaching as in everything else.

We know of one teacher, who by making herself worth more, repeatedly raised her fees. She started at fifty cents a lesson of uncertain length and is now charging \$6.00 an hour. If you can base your reason for raising your fees upon the fact that you may be able to give more and better service, you should have little difficulty in establishing a higher rate.

Action Now 1

A raise might be accentable now, whereas in three or four years with a slump in prices generally such a raise might be very difficult to arrange. The policy of THE ETUDE is to stand behind any movement to help teachers in any way. We shall be glad to hear from our friends personally. The editor invites you to send suggestions which may help us in helping others.

A Plea for the Child's Music Instinct

By Joseph H. Moore

LOOKING over several of the recently published piano instruction books, I am reminded of the old saying, "You cannot put an old head on young shoulders," and forcibly impressed with the counter thought that neither can you put a young head on old shoulders. Judging from these productions, the trained musical brain seems unable to escape from its acquired environment and view and to assume again the musically chaotic condition of the average juvenile mentality-for what do we see? An attempt made to incorporate harmony, form, etc., in the rudimentary stages of instruction! If my child comes to me asking for something to eat I do not, before satisfying his appetite, explain to him how wheat is sown, grown, is garnered, milled, made into dough and baked. I first satisfy his appetite, and they if he is interested and I think him old enough to grasp and retain what I tell him. I proceed to enlighten him on these points. So, when the child is interested enough in music to wish to learn to play the piano I do not "put the cart before the horse" and weary, confuse and bewilder the child with instruction on musical subjects pertaining to advanced grades of work. Some silent work away from the piano may be useful, but my belief is that the sooner we can place the child at the keyboard the better, and by necessary developing muscular movements, teach him simple, yet melodious, pieces that instruct and please at the same time. Even if every child were an embryo Paderewski-which is far afield of the factsis a great mistake to "crowd" his musical studies. Who has not observed the disastrous results accruing from such action in the cases of precocious children who have later graduated into their graves? I recall several such cases in my own experience where brilliant, enlightened (?) school methods of crowding difficult studies on the immature brain resulted fatally. There is more than a grain of truth in the old saying, 'Soon ripe, soon rotten," Perhaps I am too old-fash ioned in my views, but I am speaking from a fiftyyears' experience in music teaching, and only from an earnest desire to be of use to the young teacher and pupil. I am, therefore, thankful when I find among these modern primers at least one "beginner's" book so simple, sane and yet pedagogic, that the child is advanced in a logical, methodical, interesting and pleasing way-beyond all praise.

Granted that the child has a musically receptive mind -when you take into consideration the imbecillic school methods of cramming, stuffing, packing the child brain at such a rate that it becomes a case of "in at one ear and out at the other," when you realize that the child is away from home usually from 8.30 A. M., or earlier, until nearly 4 P. M., and often has "home work" or more school stuffing to try and absorb-how can we ask of him more than an hour for piano study and practice? Granted that he is so sensibly taught, that music is a delight to him-all the more reason for not crowding him-for giving him time to play, develop his muscles, breathing capacity, etc. Thank God, in many schools the light is dawning, but in my humble estimation, far too much study is yet imposed on the child brain. Yes, you can't put a young head on adult shoulders, evidently—nor an old head on young shoulders without causing damage that is often irreparable.



ST CECUIA BY KNAPP.

How Musical Was Saint Cecilia?

THE beautiful musical legendary and pictorial literature that has grown up around St Cecilia is so greatly admired, that many often ask what musical knowledge she may have had in the year 229 when she is reputed to have died. This, it must be remembered, was thirteen hundred years before the hirth of Palestrina and over seven hundred before the appearance of Guido d'Arezzo, the reputed inventor of the

There is somewhat copious comment upon her martyrdom for Christianity, when she was placed in a kind of cauldron and horribly burned until an executioner beheaded her. Her home in Rome is now marked by a beautiful church built in 821 and rebuilt in 1599. Strangely enough, however (according to the Grove Dictionary), writers prior to 1594 do not even allude to any musical ability she may have had. It is known that in 1502, when a group of music-loving people in the Belgian city of Louvain sought to name a recently formed musical society, they selected Job as the patron saint. The magistrate decided that it would, however, look to St. Cecilia. By 1571 we find St. Cecilia's day (November 22d) being celebrated by a musical festival. Thereafter this custom of celebrating St. Cecilia with music became very general. Many of the most famous poets and musicians have contributed masterpieces to the honor of her name. She was credited with the invention of the organ. Authorities such as Doctor Dunstan, of Cambridge, attribute the invention of the hydraulic organ to Ctesibius in the third century: and ancient stone carvings induce some to think it of very much greater antiquity. While it is impossible to prove that St. Cecilia did not invent some part of the organ, it is also impossible to prove that she did. The evidence is purely legendary. Monsignor Hugh T. Henry has written upon this subject with great interest. This eminent authority upon the music of the Roman Catholic Church said in THE ETUDE for March, 1900:

"The martyrologies refer to her simply as 'sancta Cæcilia, virgo.' Pope St. Damascus, in the fourth century composed long epitaphs in hexameters in her honor. For her former abode, which in the fifth century had become a cardinalitial basilica, the Roman Church signed to a special mass certain texts which could easily-and should naturally-have assumed a musical coloring appropriate to her (supposed) patronage of music. The 'Acts' of the saint, as we now have them, date back to the fifth century; the sixth century is represented by the series of mosaics in the basilica of St. Apollinaris at Ravenna, Cecilia being placed among the twenty-five martyrs there commemorated-and so we come down to the thirteenth century and meet an elaborate fresco of the basilica of the saint at Rome. in which she is painted simply as a richly-clad maiden.

Another mosaic in the apse of the same church represents the saint in a cloak and robe of gold holding in her hands a crown with double circlets of gold pearls and standing beside a heavily fruited palm tree, No. musical symbolism is thought of by the Byzantine mosaicist. I have omitted mention of some other paintings of the twelfth and thirteenth centuries; and shall pass over quickly to the fifteenth century—the great one for art and display. The beginning of musical cultus (or rather, the musical symbolism) which every succeeding age has copied and emphasized so thoroughly as to have associated the saint in our minds almost exclusively with her (supposed) patronage of music. But even in that century we find John of Fiesole painting her on a reliquary merely with the palm branch symbolic of a martyr's victory. His contemporary; however. Van Eyck, introduces the musical feature, an organ. From that time to our own day, this or some equivalent musical instrument has been esteemed a necessity in any pictorial representation of the virgin martyr. Thence has arisen a tradition, universally held by art-amateurs, that St. Cecilia was either an instrumental musician or at least a singer. That she was not cannot of course be asserted: but that she was, cannot be proved."

When to Begin Piano Lessons

By Louis G. Heinze

THE average child is anxious to begin piano lessons at an early age.

If this desire manifests itself before the age of six, the lessons should be of a preparatory nature. The regular lessons are best commenced about half a year or so after beginning to go to school.

It is not necessary nor desirable that every child shall later become a professional; but it should be the aim of its music lesson to train the child to appreciate and love music without necessarily following it as a calling.

At the present time every child has advantages of hearing good music which were not available to the music lover several decades ago. The Talking Machine and the Player Piano furnish preparatory training which have shown wonderful results, since the children of to-day can hear and know more good music than was accessible to their parents when young Therefore, in this way alone a great amount of preparatory work is being done which can be greatly facilitated by the assistance of the parents.

The time to begin the real piano lessons cannot be definitely fixed, but earnestness of the desire should help to decide the time, providing the physical condition, size and strength of the fingers and hands are satisfactory. This might be even prior to the child's entrance to school

If the mother is a good musician and does the preparatory work the best results can be obtained. Here is an example that has come to me in my work as piano teacher which I trust will be of interest and value to others.

The mother of two children was-and is still-an excellent example of a good student, endowed musically mentally, industrious and an ideal pupil. She started lessons at an early age and kept up the lessons during the infancy of her two children, and does so still, although they are now in their "teens." When the boy and girl were respectively five, and three and a half years old, she taught them little songs, etc. One-half hour of the mother's practice time was set aside for the children; during this time they were permitted to be in the room and listen to the practice. The mother always told them the name of the composition, the composer, and something of interest about the composition or composer. If they were attentive they were allowed, at the end of the half-hour, to ask their mother to play a selection they had heard before; and, as a final reward, they were permitted to sing one or two songs they had learned some time in the past. This halfhour was considered a reward for good behavior during the day. If they had quarreled or misbehaved in any way, they had to report it to their mother, and as punishment they were banished for that day during the practice period. These two children are now far beyond the average in their playing, very ambitious to play the masters, with never a desire for inferior music of any kind, considering it a great treat to attend the Symphony Concerts and recitals. Considerable assistance was given at home by the mother during several years of their regular piano lessons, the boy beginning at the age of eight and the girl when she was seven and a half.

THE ETUDE

Aphorisms and Anecdotes for Ambitious Students

Advice from the Noted Composer-Teacher

CLAYTON JOHNS

REFERRING again to Tension and Relaxation in the columns of THE ETUDE: Instead of considering it abstractly, let me consider it concretely, using the personal pronoun in the first person singular. This is meant to be an appeal to many a piano student who finds difficulty making two ends meet; that is, establishing a proportion between tension and relaxation.

As an illustration, let me take a pupil who has been working under me for the past four years. She is very intelligent, musical and keenly interested in her work. Temperamentally, she is very nervous. One of her difficulties is that she tries too hard, not only in her music but in everything she does. The strong desire to succeed makes her all the more serious; she never wastes a minute. From time to time, I urge her to stop work for a few days; the result, usually, is a good one. Unfortunately, however, the result doesn't last long; the strain soon begins again. In spite of constant appeals, begging her to relax, her muscles

Play Pianissimo

It occurred to me to suggest playing everything pianissimo for a while, with no sort of effort, leaving the fingers, hands and wrists as if they were boneless; keeping them, however, in correct position. After practicing in this way, and then resuming her musical interpretation, there has been a marked improvement.

The point I want to make is that tone, with all its degrees of shading, comes, not from an increase or decrease of tension, but from a decrease or increase of relaxation; in other words, the fingers, hands and wrists should be primarily relaxed.

Most hard and unsympathetic tone comes from an aggressive approach to the keyboard. Finger strength must be developed to the nth power, but it should be power, not force. The wrist ought to be almost entirely controlled by relaxation.

There is as much power of control in a pianissimo scale as there is in a fortissimo scale,

Try playing a pianissimo scale and then compare it with a pianissimo glissando; a well-balanced scale should be as even as a glissando. Speaking of the power of control: Place your hand on the surface of the keys in a good, five-finger position; raise and lower the second or third finger so slowly that the movement is hardly perceptible; that means control, just as an

even pianissimo scale shows control. Tension there must be, and lots of it, but it must

be tempered with lots of relaxation. It should be the sort of relaxation which oozes through the muscles, not the sort of tension which ties the muscles into knots. Keep the mind and muscles free from undue tension, then everything becomes easy. One of the greatest faults in piano study is that of trying to make more tone (noise) than one is capable of making. Tone must be developed gradually. Don't force tone; it is of slow growth. Most students want to play "big pieces," instead of playing pieces

within their grasp. Playing pieces too difficult for the student is a sure sign of playing with too much tension.

I could talk on indefinitely about the abuses of tension and the advantages of relaxation, but I hope these suggestions may call the student's attention to some points that may be helpful.

Treat'your piano as a friend, not as an enemy Play the piano: do not "beat the box," as college students say, who usually do literally "beat it." The college student rarely relaxes.

Most stumbling, mental and physical, comes from a lack of relaxation, or from an undue amount of ten-

Don't play an sfz accent with a "knock-out blow," as if you meant to draw blood. Attack it instantly and immediately relax; otherwise the string may revenge itself by twanging.

[Bancow's Noyze.—The Evrus is always particularly glad to present to the radeor articles from teachers of very high standing in the artistic world who will have time and desire to devote much or their attention to the more paracteristic problems of plandovic unity. Yet the problems of plandovic unity. Yet the problems of plandovic unity. Yet the problems of plandovic units of the plandov [EDITOR'S NOTE.-THE ETUDE IS always particularly glad

Keep the body in repose, leaving the muscles free, the body gently swaying, following the rhythm of the music, or holding it still. (All rules are susceptible to

When using the pedal, train the foot and ankle just as the hand and wrist should be trained.

Don't bore a hole in the rug with your heel; nor should the foot wobble aimlessly about, twisting it off from and on the pedal. For certain pedal effects, the whole foot may be lifted.

Keep the left foot on the soft pedal, ready for any shading emergency. Train the left foot and ankle, just as the right foot and ankle should be trained.



CLAYTON JOHNS

Some students distort their faces when practicing and often when playing. Don't do any of these unnecessary things, which all come from misdirected

Relaxed muscles are very different from limp muscles. Relaxed muscles should be full of life ready to obey the mind; while limp muscles are no good to anybody, musically or otherwise. If pupils would relax before going to the piano any say to themselves, "relax," and continue to say "relax," the feeling of extreme nervousness would be greatly relieved.

Not only singers but piano students should make a practice of hreathing properly. If you phrase properly and breathe properly, there will be no danger of

hurrying. A few non-musical thoughts about tension and relaxation. We have all seen persons looking selfconscious entering a room. Too much tension is the cause of this.

Observe a mixed company at a summer hotel table, the various ways of using their knives and forks. Early training, or rather a lack of it, is responsible for what is called bad table manners; but fundamen tally the responsibility rests upon the wrong combination

of tension and relaxation. Good table manners are the result of knowing how to use the hands, forks and knives properly, as the hands, wrists and fingers should be used properly when playing the piano.

Have you ever noticed two persons shuffling and dealing cards? One perhaps, does both easily and gracefully, with the slightest degree of tension, while the other stiffens every muscle, the result being that the deal goes very slowly and clumsily, often dropping cards on the floor, and having to pick them up and then having to start all over again. A little relaxation in the hands and fingers would save all this trouble to the dealer and to all the members of the company. Apply the same thought to your piano practice.

A great deal of bad penmanship comes from too much tension when holding the penholder. If children could be taught in the beginning how to hold a pen properly and then use it, and if children were to be taught in the beginning how to hold their hands and fingers at the piano, and then use them properly, there

would be much less bad writing and bad piano playing. Coming down to the simplest things of life, even tying a necktie needs a certain technic, both kinds, tension and relaxation.

An endless number of comparisons and illustrations might be instanced, when thinking of tension and relaxation, but having run the risk of driving my hobby to death, I will desist. Nevertheless, I hope these hints may save some unwary wanderer from stumbling into the pitfalls that lie all about the musical pathway.

Practical Illustration of the Principle

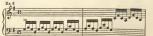
The following examples taken from Grieg's Prelude (first movement of "Aus Holberg's Suite") might be used as a practical fllustration of tension and relaxation. The student, who is the subject of this article, studied the suite with marked success, after having applied the principles herein contained.

The examples below are numbered according to the different measures of the whole prelude.



Do not begin with an accent on g, measure 1. The tension should be on the second 16th note, b, and the next tension should be on the second 16th of the fourth bear of the same measure. In measure 2, each second 16th note of the four beats should be tensioned, and in the same way, measure 3, on beats 1 and 3, and measure 4, beat 1. All the other 16th notes of the four measures, should be more or less relaxed, depending upon the shading of the phrase. The wrist mus; be relaxed and the hand rolled.

The printed edition of the prelude is indicated by the accents, as below, and the suggested correction is indicated by straight lines over the melodic notes, as



The theme, shorn of 16th notes, is, of course, like this



In measure 9, the second 16th of beat 1, should be slightly tensioned, while the other 16th notes should be relaxed. In measure 10, the second 16th note of beat 3, should have less tension (see example, above). The following measures may be treated in the same way again, depending upon the shading of the phrases.



In measure 19, beat 2 should receive a strong tensioned and promptly relaxed accent, while the rest of measure 19 and the whole of measure 20 should be relayed



In measure 21, the third 16th note, on beats 1 and 4, and on each beat in measure 22, should be melodically treated as in measures 1 and 2,



In measures 34 and 35 the melody must come out on the first 16th note of beats 1 and 3.



In measure 54, the fourth 16th note of each beat should be slightly tensioned

As the last two pages are more or less like the first two pages, the student can easily apply the same prin-

Many a secret lies hidden in the 16th notes of a phrase. They must be dug out of the common clay, if the student wishes to discover the jewels to be found in the surrounding setting.

Bad Temper and Good Teaching

By Matthew G. Bates

MARK HAMBOURG once described very graphically indeed how Leschetizsky took a rebellious pupil by the collar and literally threw him out of the room. Twenty-five years ago such things were applauded as necessary severity in order to insure discipline, just as the infamous incident in the German army, years ago, when an officer assaulted a cripple for failing to recognize his dignity, was condoned by the authorities as a necessary part of military discipline.

Leschetizsky was great in spite of his deplorable temper, not because of it. Just as quarrelsomeness is put down by modern business men as an unfortunate mark of bad breeding and always as much an obstacle as it is unnecessary in any legitimate business transaction, so bad temper has no place in the modern music

Successful Piano Practice

Hints from Great Masters Selected for "The Music Student"

By Mrs. E. A. Crawshaw

Mark Hambourg

Mark Hambourg, in an article on How to Play the Piano, in The Ladies' Realm, November, 1905, says: "I do not think a man can interpret the works of the great composers unless he be possessed of broad intelligence, experience of life, and a knowledge of travel, and s familiar with the writings of the poets, philosophers, and historians of ancient and modern times. These are the food for the mind of any great artist, and the result finds expression through his own special métier . To get the most out of life it is necessary to be in touch with all that is going on about you; and if you do not get the most out of life, in its best sense, your Art will be the sufferer. That is why I say, practice an hour at a time rather than four hours at a stretch, but by no means waste those other three hours." And again: "When practicing, I should never advise

a student to play a piece through from beginning to end till it is well learned. A piece should be studied as poetry-idea for idea. It should be played slowly and evenly, and when perfected, the next idea should be treated in the same way, and then the two played till they go smoothly, and the third is taken up."

Leschetlzky

Leschetizky's method of study as described by Annette Hullah, is as follows: The pupil takes the first bar or phrase (according to the amount he can grasp and retain), and dissects it till every marking is clear to him. He decides how he will play it-with what fingering, touch, pedalling, accent, etc. He practices each detail as he comes to it. He puts all the parts together, learning it by heart as he goes, finishing one section, making it as perfect as he can in every respect. both technically and musically, before he attempts the next. What is required of him is, that he shall study every piece of music so thoroughly that he knows every detail in it, can play any part of it accurately, beginning at any point, and that he can visualize the whole without the music-that is, see in his mind what is written. without either notes or instrument. Every pupil must study in this way, bar by bar, slowly and deliberately engraving each point on his mind as on a map. "One page a day so learnt will give you a trunk full of music for your répertoire at the end of the year," says Leschetizky, "and moreover, it will remain securely in your memory."

The essentials of good work Leschetizky enumerates as follows: First, an absolutely clear comprehension of the principal points to be studied in the music on hand: a clear perception of where the difficulties lie, and of the way in which to conquer them; the mental realization of these three facts before they are carried out by the hands. "Decide exactly what it is you want to do in the first place," he impresses on every one; "then how you will do it; then play it. Stop and think if you played it in the way you meant to do; then only, if sure of this, go ahead. Without concentration, remember, you can do nothing. The brain must guide the fingers, not the fingers the brain."

Brahms

Miss Florence May, in her Life of Johannes Brahms, says: "He had a great habit of turning a difficult passage round and making me practice it, not as written, but with other accents and in various figures, with the result that when I again tried it as it stood the difficulties had always considerably diminished, and often entirely disappeared."

Henselt

Miss Bettina Walker, in My Musical Experiences, says that when studying with Henselt she found that he made his pupil write out the shakes with their fingering, and likewise any passage in which there was a difficulty in the fingering.

Paderewski

In an article by Paderewski (in a number of The Strand Magazine-I forget the year), entitled The Best Way to Study the Piano, he lays special emphasis upon scale playing: "It is only by playing the scales with strong accent, and the slower the better, that precision and independence of the fingers are acquired. First play the scale through, accenting the notes according to the natural rhythm. Then, as in speech, let the accent fall upon the weak note instead of upon the strong one, and play the scale accenting every second note; afterwards place the accent upon every third note, then upon every fourth. This gives absolute command of the fingers, and is the only way to acquire it

Rosenthal

Tames Huneker, in Mezzotints in Modern Music writes: "I once asked Rosenthal what finger exercises or studies he employed to build up that extraordinary mechanism of his. He startled me by replying, 'None, Then he explained that he picked out the difficulties of a composition and made new combinations of them Every rope has its weak spot, and in every composition there is the one difficulty that will not down. Master is and you are technically master of all you survey."

Rubinsteln

In Laroche's account of Tchaikovsky at the Se Petersburg Conservatoire (quoted in The Life and Letters of Tchaikovsky, translated by Mrs. Newmarch). he says: "In his class Rubinstein would often set the most comical tasks. On one occasion he made his pupils play Czerny's Daily Studies in every key, keeping precisely the same fingering throughout."

Pachmann

Gerald Cumberland, writing of Pachmann in Musical Opinion, says: "There can be few men so self-sufficient, so successful in imposing their personalities upon the world as he is Fat and ungainly he is, but he has the never-failing attraction of abundant life. In him is fire; in him are the seeds of fire, The dull eye, the heavy face, the squat figure hide the almost destructive energy of his mind-an energy that can create multitudinous webs of sound that float out of hearing, but which are being continually replaced by others until one is bewildered and bemused."

The Pupil and the Soldier

By Norman H. Harney

It is natural that the vocabulary of the day should be rich with military terms, and that speakers and writers should draw upon the affairs of war for illustrations to drive home their meaning. But the analogy between military matters and other fields of activity does not always hold good all along the line, for soldiering is. after all not the normal life of man. A writer in a musical journal recently pointed out what she believed to be the resemblances existing between the music student and the soldier. The first thing she dwelt upon was that the pupil, like the soldier, should give absolute, unquestioning obedience. This point seems to the present writer not at all well taken. In fact, it is altogether untrue.

Blind, unreasoning obedience is a necessary qualification for the soldier on the field of battle. This particular phase of his duties has been summed up by Tennyson in the familiar lines:

Theirs not to make reply; Theirs not to reason why Theirs but to do and die."

It is well, however, for the music teacher to bear in mind that the pupil's duties in this respect would better be put in some such version as the following:

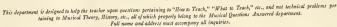
Theirs not to be too shy; Theirs swift to make reply; Theirs well to reason why."

The student not only has a right to know the why and wherefore of the matter in hand, but it is essential to his education and training that he should know. No subject is ever really mastered until the student knows not only how a thing is done, but why it is done in this particular manner in preference to some other The questioning student is not necessarily a serious student, but the scrious student is always an asker of questions-that is, if he is permitted and encouraged to be so. A disposition to ask for information in regard to the lesson may usually be looked upon as a very healthy sign on the part of the pupil. The student who never asks questions is either suffering from excessive shyness or he is not sufficiently interested in the subject in hand to progress properly

If, therefore, you are a teacher of music, do not demand absolute, unquestioning obedience of your pupils. If any one of them should at times "make reply" and ask the "reason why," remember that, while he may not be acting as a good soldier in an analogous situation should, he is nevertheless behaving in a manner which. on the part of a student, is not only justifiable but praiseworthy

The Teachers' Round Table

Conducted by N. J. COREY



Beginning the Thorny Road

am a new subscriber, and just beginning to L. Would be glad if you would answer the wing questions:

"I am a new subscriper, and just beginning of teach. Would be glind if you would answer the "I.A pupil has come to me who has been work-ing in the second grade. We would be seen a "The pupil has come to me who has been work-ing." How many of the scales should she study most. Should she plus them in thick, atths and "N. Should she study spregate and shorts! "A. What it the health of the study of the "Should she study spregate and shorts! "A. What it the health of the study of the "Should she study spregate and shorts! "Should she study spregate and shorts! "Should she study spregate and shorts! "Should she study spregate to the should be should be taken be allowed to not refer the should she take for get her visit and forearm muscles relaxed?"—

1. Two plans are open to you. You may make her begin all over again, which, as a rule, discourages young pupils terribly. As you are just beginning this might not work out any better than with the first teacher, and it might be well to carry on your experimenting along another line. First, give her some slow five-finger exercises, and teach her the correct action of fingers. A little of this should be done daily. Select simple pieces for her advance work, and get her to add the finger action as rapidly as possible. Take some of her pieces she now knows, and tell her she should not try to apply the correct finger action to them. Do not be too exacting in regard to it, for will take her several months to acquire, this finger facility. 'The exercises in answer to question seven will be needed at once.

2. There should never be a question of how many scales. Pupils should begin the study of the scales. spending a considerable time on the first few, and then adding according to ability. Some learn them faster than others. They should be practiced in octaves only during the first year, at least, giving the entire attention to action, smoothness and facility.

3. Arpeggios and simple chords may also be taken up, as both will be found in even simple music.

4. The "Round Table" does not wish to adjudicate dogmatically on the best of anything. The best known to the writer should be understood. For the first preliminaries, The New Beginner's Book. Finish preliminaries with First Steps in Piano Playing. bright pupils sometimes omit this and pass directly to the Standard Graded Course. This will progress too rapidly, however, it being intended as a compendium or standard of progress. With it may be begun the Czerny-Liebling Selected Studies. This makes a capital outfit, and will provide your way for you very nicely. As you acquire experience you will learn how o vary it. A book of special help to you personally will be Shimer's Preparatory Touch and Technic, from which you may gain ideas as to how to secure proper position and action with pupils. It is an introduction to Mason's great work. Read THE ETUDE in every corner for every scrap of information you can find. You will find yourself surprised at the number of points you can pick up in the most unexpected places. This covers question five.

6. Use the pedal cautiously at first. Use it in pieces already thoroughly learned, so as not to confuse the mind with too many things at once. Its practice should come very gradually.

7 (a). Raise the forearms above the lap, and, letting the hands droop loosely, wave them like a flail. Teach pupil that a free and easy position akin to this should be tried for in playing, though not exactly, as control over the muscles for action implies a certain amount of rigor. (b). Lay the arm on the table, and raise the forearm loosely up and down with the tips of the fingers resting on the table. (c). Do the same on the keyboard. With this motion begin the practice of two-note chords until they can be played freely and easily. Practice slowly, repeating each chord many times. Then take three-note chords, and, later (if the hand is large enough) try four-note chords, although in the majority of cases this would better be omitted with beginners. This, after a thorough prac-

tice each day, should be briefly and very frequently interspersed with the finger practice. It will exercise a great influence on securing a free action for them.

Inaccuracy

"I have a beginner who has great trouble in striking the right keys. If she wishes to play correctly it is with much studying of both the music and plano keys. She tries hard, but her disperseem stiff. She is studying The Now Beginner's Book.

Are Student's Book, a piece and scales enough for a second-grade pupil? Or should there be some other exercise book?—B. M.

Develop freedom by selecting the prettiest of the little pieces your pupil has had, and have her commit them to memory and play a great deal. After she has learned a piece in this manner, through it teach her to loosen up her stiffened muscles, which can be much better and more easily done when the entire attention can be given to the action of the fingers and hands than when divided with the deciphering of notes. Separate the various functions in early teaching as much as possible. She should practice her new pieces with one hand at a time, and very slowly. It is possible she may belong to the class that is not very gifted. If so, you will have to lead her slowly and gently. In such a case more pieces and fewer exercises should be the

This latter sentence applies to your second question. Do not increase the exercises. Learn to apply as many of the principles through pieces as possible, for the punil will advance more rapidly when playing something that he enjoys. A few exercises practiced a great deals are better than a large number practiced a little. Constant searching on your part will he necessary to find appropriate pieces and a descriptive record of each successful piece kept where you can quickly refer to it. During the second grade the first book of the Czerny-Liebling studies may be begun.

Cold Hands *

"I am troubled with cold hands. I practice several hours a day, but unless the room is very warm, they become cold and still. This she happens to nervousness, I have practiced some simple arm and hand exceedes, but to no purpose. I am ulneteen years old and my general health is good conditionally and the still are some simple arm of some good exercises."—F. S.

This is entirely a nerve condition which it is difficult to deal with. Naturally, physical exercises will have but little immediate effect, although building up a strong and hearty system will help in the long run. It seems to be temperamental with some players and is never wholly overcome. With others, a similar condition of nerves results in the hands becoming overheated, and the excess perspiration interferes with playing. This latter condition interferes less with playing, however, than the former. It is in public playing that the most trouble is experienced in either case. I have known pianists who have been obliged to give up playing in public because of nervous chill and stiffness affecting the hands. In many a strong and healthy person, the picture of physical soundness, the nerves are by no means proportionally strong. Indeed, people with nervous exhaustion often look phenomenally well. Paderewski is of a nervous temperament, and always, it is said, holds his hands in hot water before going on to the platform. I was recently talking with another concert pianist of the wiry, nervous build, who said that his nerves would not allow him to play unless he could hold his hands long enough in hot water to reduce the chill and loosen the muscles before going before the public. There is no advice I can give along this line except to build up a robust physique, which includes the nerves as well. Too much practice will increase your trouble. Do not overdo this. You are young, and good habits will doubtless cause your trouble to gradually lessen. Bide your time, and do not worry about it.

Exceeding the Speed Limit

"After two year's study my teacher says I am in the fourth grade, but I cannot even read simple pieces at sight. What is the trouble? I and studying Bach's Two Part Inventions, but it takes me two or three months to get one exercise."—D, A. N.

You will find an answer to the reading at sight problem in one of the current numbers of The ETUDE. Without knowing more of your individual case and the manner that you have been taught I cannot tell your exact trouble. It sounds, however, as if you had been pushed forward too rapidly, without conquering each succeeding step before attacking the next. Bach's Tayo Part Inventions should not be attempted before the sixth grade, as laid out by the Standard Graded Course. They should never be attempted by anyone having the reading trouble you mention. They represent an advanced type of musical conception that needs a welldeveloped musical nature to comprehend and learn readily. The bones of Father Bach would turn over in their grave if they became conscious of the Inventions heing called "exercises"! Meanwhile, I should judge that whatever you study for the present should be obviously musical at once.

Theory Class

"I am thinking of startling a theory and harmony class for my pupils. Will give only one half-hour class feet my pupils. Will give only one half-hour class legisls. I am in doubt as to what charge to make. My piano students pay \$3.50 per mouth, two half-hour lessons a week. Can you fielp me?"

—A. A.

Many of the large conservatories have free classes for harmony and theory study, in many cases making them imperative for graduation. Even with this some of them find it difficult to secure faithful attendance. Most of the students look upon harmony as a useless drudgery, and it is often difficult to get them in sympathy with it. One of the large conservatories fixed a price of ten cents a lesson for the theory class, and had no further trouble with dilatory pupils. There was an immediate and permanent interest. Even young pupils value what they are paying for, even though the price is small. With your charge for lessons so low, I do not see how you can charge more than ten, fifteen, or at most twenty-five cents a month for the harmony. With seventeen in the class at twenty-five cents a month, your half hour would bring more for your time than your regular lessons,

Adagio Mentally

"I am teaching a girl of twelve who seems to desire to learn, whose parents are interested and whose time is good and she is accurate. There is, however, a sluggishness about her reading, which seems to come from a dornant state of mind which I cannot overcome. Is there any way of producing quicker results, other than patience?—R. G.

Secure some good four hand pieces for teacher and pupil, those in which the pupil's part is very simple. Spend a little time at each lesson playing this music with her, and appoint an hour for another session if you can spare the time. Insist on her playing her part in correct tempo at once, and do not allow her to stop for mistakes. Make all the fun and merriment you can so as to keep her in good spirits and cause her to have a good time. You will find her reading beginning to improve from the first. Next buy some of the fifty cent folios which are now so numerous, being sure to select such as are much simpler in their music to that which she can play after practice. Set her to playing these pieces in the same manner as the duets. No stopping for errors, playing up to time from the first, and playing each piece not more than twice at a sitting, although the book can be played over a number of times. You will secure results in a very sh rt time, and at the end of six months or a year your pupil will have become quite expert in read-



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The Practical, Brain-Building Value of Piano Study

Piano Study Always Profitable, Even for Non-musical Students

By FERN MAGNUSON BLANCO

Why All Children Should Have a Chance to Study Music MANY take music lessons, but few become excellent players. Therefore, parents often hesitate to furnish piano instruction for any child who does not show unmistakable talent, and piano teachers frequently grow weary on account of the many seemingly hopeless pupils. Doubting parents, discouraged teachers, indifferent pupils, and the general public, as well, should realize that expert musicia-iship is not the only aim of piano

study, and that regular and intelligent piano practice

is in many respects as helpful to the prospective mechanic or lawyer as to the future virtuoso.

The value of piano lessons to the talented is evident, but many persons believe the unmusical child should not be forced to practice on an instrument which he does not love and will never master. I am persuaded that piano practice is never more disagreeable to any child than the study of arithmetic to many. It is agreed, however, that for practical and educational reasons, every child must study arithmetic. Music also is

an exact mathematical science, but with a decidedly important aesthetic element added.

The faithful piano student is benefited by daily melodic and rhythmic experience. Gesell, in the Normal Child and Primary Education, says, "Rhythm is the best friend of motor activity. It lightens all labor, makes for pleasure, grace and poise of movement, and postpones fatigue. . . . Melodic intervals possess in a high degree the power to stimulate energy." Physicians often affirm that music tends to improve the condition of the sick, and proprietors of many large business establishments assert that the efficiency and general "morale" of their employees is increased when good music is provided.

The Piano Versus Other Instruments

There are, of course, excellent musical instruments besides the piano, many of them more attractive to some of the boys and girls. If a child prefers the violin or cornet he should, nevertheless, take piano lessons first, if possible. Even a small amount of piano study will greatly enrich his harmonic experience. Of all instruments the piano most nearly approaches the orchestra in the expression of the finest and most complex harmonies, together with wonderful facility for tone control in every part. To play a worthy composition on the piano is almost as beneficial as ensemble work to a person who is accustomed to an instrument of meager harmonic possibility. Pianistic knowledge gives the young musician a clear view of the rhythmic and harmonic relations of parts. Acquaintance with the piano is as beneficial to a musician as a knowledge of Latin to the student of European languages.

Quick and accurate vision, a most valuable asset in our complex modern life, is remarkably developed by the rapid note-reading of the pianist who, through long practice, acquires a well-trained eye and intimate coördination of eye and hand.

The pianist's medium of expression is a no less won-

derful instrument than the human hand, in which is specialized touch, which has been called the most fundamental and philosophical sense, and which existed before the other senses in evolutionary history. It is principally through education of touch that the pianist learns instantly to locate and play innumerable notes without so much as a glance at the keyboard. Countless nerve filaments connect the fingers with the brain, therefore, any acquired digital dexterity or tactual efficience must develop previously unused associational areas in the cortex

The fidelity of the ear and the quality of musical taste are improved by piano practice. A legitimate, though unusual harmonic sequence, sometimes impresses a pupil as incorrect, but as he practices, his constantly developing taste and ear will finally approve of the passage. Faithful piano practice, which trains the ear and develops a discerning harmonic sense, will gradually lead even the unpromising pupil to an appreciation of the best in music.

Muscular Character of Piano Playing

Piano practice affords intensive training of countless muscles. There is a relationship between muscular exercise and psychic processes. G. Stanley Hall says, "Muscles are in a most intimate and peculiar sense the organs of the will Character might, in a sense, be defined as a plexus of motor habits." If correct habits of practicing are formed every thoughtful motion of even the smallest finger muscle may stamp on the brain of the piano student impressions of accuracy, conformity to standard rules, highness of purpose, determination to succeed, etc.

The same exercises which promote pianistic skill also afford ambidextrous training, and thereby make for symmetry in the posture of growing children. Ambidexterity also doubly increases muscular efficiency, for it has been proved by experiment that any strength gained through the exercise of one hand means an appreciable increase of strength in the corresponding muscles of the other. Since muscular action of the right and left sides is controlled by separate cranial areas, piano playing, which requires the same remarkable skill for the left hand as for the right, necessarily induces the activity of many brain cells not generally used.

Piano practice necessitates non-simultaneous action of even the most humble and dependent muscles of the fingers, hands and arms. The beginner in piano study often inclined to make the same movements with one hand as with the other, but little by little the nerves, muscles and brain cells adapt themselves to the ever-increasing demands of the will, and the faithful learner is at last able to play complex and widely varying passages with his two hands, so that literally one hand does not know what the other is doing. As to the significance of this highly developed independence of the hands, it is an interesting fact that persons of sub-normal intelligence seldom develop non-

simultaneous action to any extent. If an idiot moves one of his hands the other frequently makes a similar motion without volition. The normal person, however, can acquire a wonderful power of non-simultaneous action which stimulates mental adroitness.

Relationship of Manual Dexterity to Mental Powers

The mental advancement of a species can be meas ured by the manual dexterity of its individuals. One of the most noticeable distinctions between humans and animals is the high development of the hand of the former. The dog is considered one of our most intelligent animals, yet his mind is as far behind the human as his paw is inferior in structure and ability to the hand of man. Dr. Robert MacDougall says of the human hand, "In its features and capabilities is symbolized all that man has achieved in his long upward march from the primeval ooze."

If the only advantage to be derived from piano studwere a remarkable training of the human hand, that alone would justify it. The minds of children are first awakened and developed through hand culture, and any activity which requires simultaneously great mental effort and unusual manual skill is of rare educa-

Piano Study Advantageous During Formative Years Piano lessons are of greatest benefit during child

hood or youth, the opportune time for acquiring fundamental knowledge of any subject, the magic period when the senses are most alert, the brain cells most plastic and the muscles most tractable; and when awakening elemental impulses and desires can be deepened, purified, softened and dignified by daily access to the greatest music and contact with the minds which produced it, noble artists who help us build what Ruskin describes as "treasure houses of precious and resting thoughts, which care cannot disturb, nor pain make gloomy, nor poverty take away from us-houses built without hands, for our souls to live in.

Thoughtful parents, therefore, will provide piano instruction for their children (and the public school should make this possible in every case). Our children will thus acquire a valuable accomplishment as well as a pleasant occupation for hours which might otherwise be unprofitably spent. Their young minds will be disciplined, their powers of concentration augmented and their wills invigorated, their muscles will receive valuable exercise, they will acquire remarkable sense training and hand culture, and also acquaintance with our most fundamental, scientific and intimate art. Many great men of all times have considered music a profitable study. A no less eminent philosopher and educator than Plato, himself a musician, said.

"Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the secret places of the soul, on which they might-

Making Resourceful Fingers

By Ernst Von Musselman

THE fingers are capable of a very high order of instinctive intelligence. They have the ability to reach out and feel for those things sought when really the mind is inert and unconscious of any act. Such a movement might be termed as automatic, but, mark you! no such movement can ever become automatic, in a pianistic sense, until that movement has become thoroughly established by countless repetitions, each of which has been an exact fingered replica of the preceding one. Hence, the thinking one can readily see that no dependable automatic flow of finger movement will ever establish itself until a definite fingering of the notes in that particular composition has been adopted.

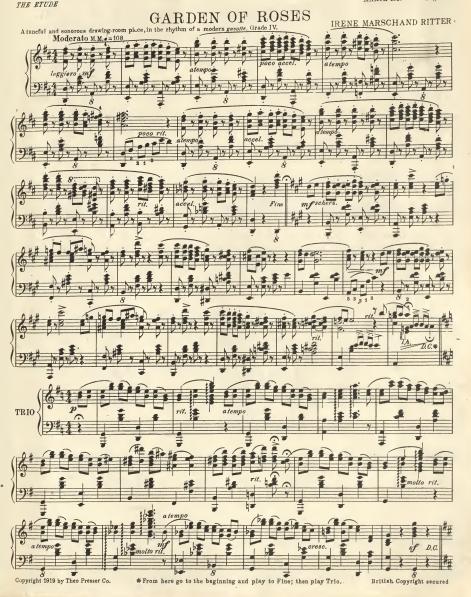
The Value of Definite Fingering

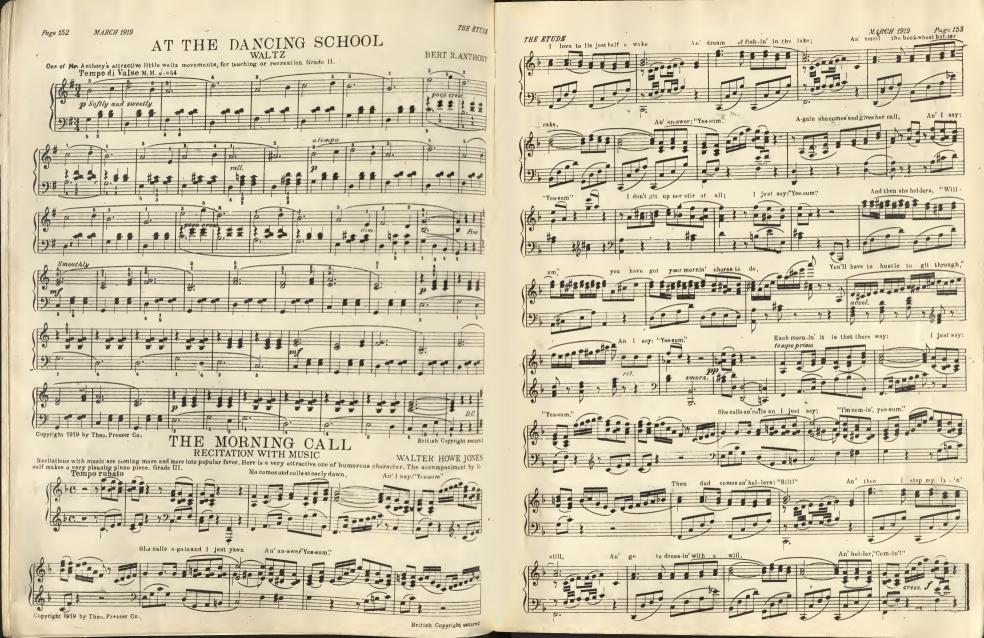
Aside from its advantages as a resourceful support to the memory, a definite fingering of any composition is wholly essential as a vehicle in the expression of

one's musicianship. To indulge a sort of catch-as-catchcan grasp at the notes, with no two renditions ever fingered alike, must develop many awkward positions and shifts such as will prove violently disturbing to one's technical and musical poise. And in order that the pupil may ascertain for himself the importance of an established fingering, he has only to turn to the simple scale of C major and attempt to play it with utter disregard to the rule of fourth finger in the right on the seventh degree of the scale and fourth finger in the left on the second degree; the result should prove

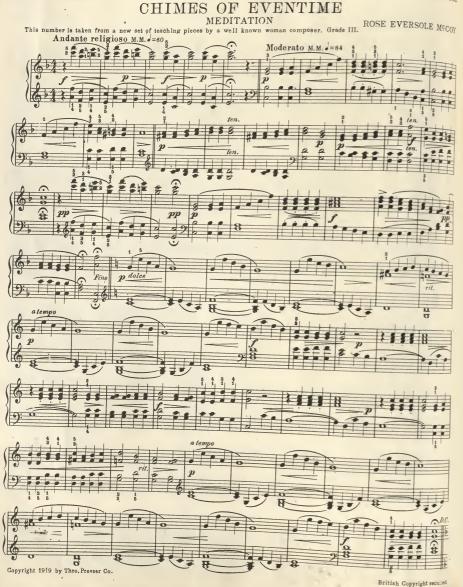
It matters not how modest in pretention a composition may be, the finger notation is always a matter for serious consideration if the pupil would bring it to the highest interpretative point and maintain it at that standard. And if an established fingering be of moment in a piece, we will say, of the simple type of Mac-

Dowell's To a Wild Rose, then how much greater is its need in the playing of any polyphonic work, where a continuous flow of the different voices is entirely dependent upon an unbroken fingering of the notes And if the creation of resourceful fingers through the establishment of a fixed fingering is important in a shorter work, whether that be a light modern or 2 Bach Fugue, then its importance is self-evident in the learning of sonatas and concertos, since one never knows just when, in the playing of such lengthy works, a desertion of the memory may leave him at the momentary mercy of a former finger training to tide him over. And for such as this do we advise all pupils to obey the mandates of an authoritative fingering, first, last, and always; for only by such obedience can one's fingers develop a resourcefulness sufficient to warrant the trust which we are compelled to place upon them sooner or later.



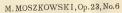


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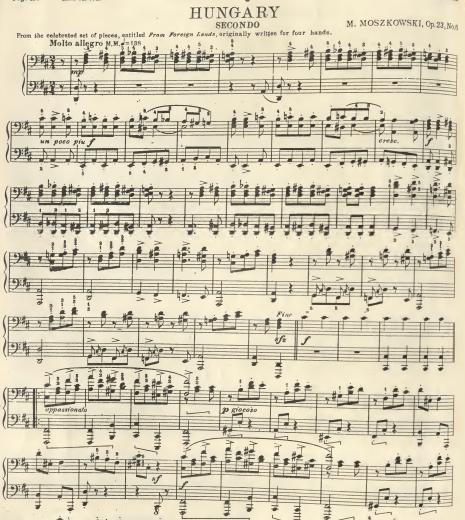
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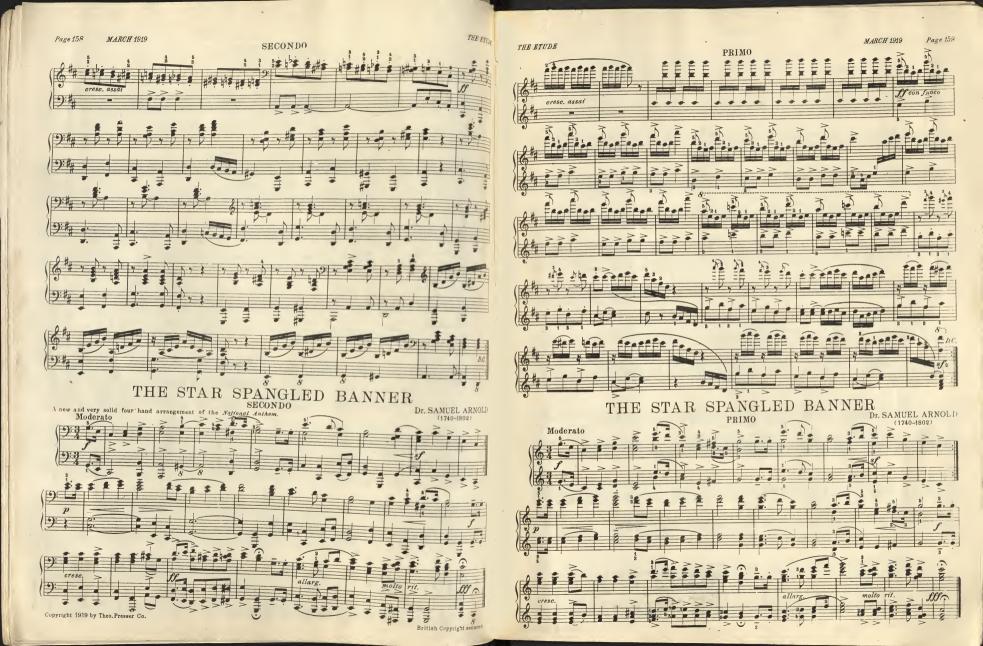


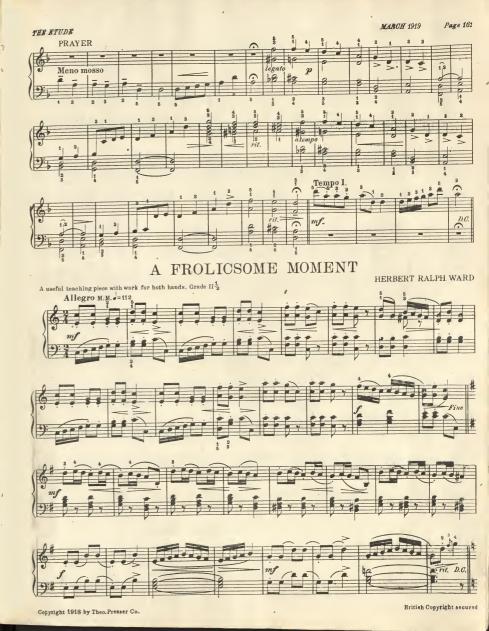


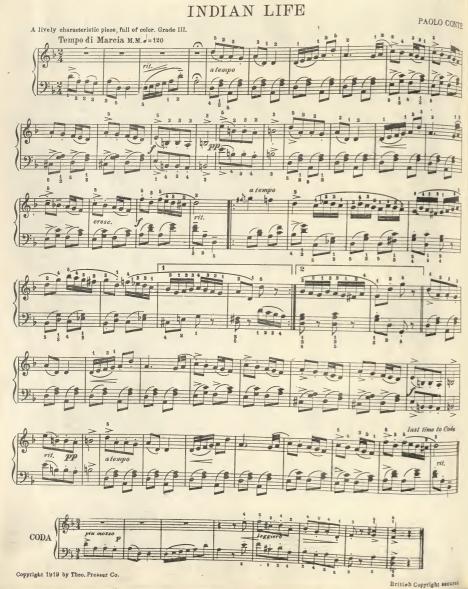
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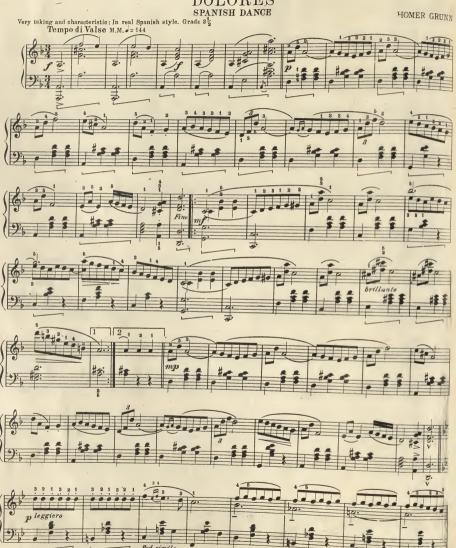


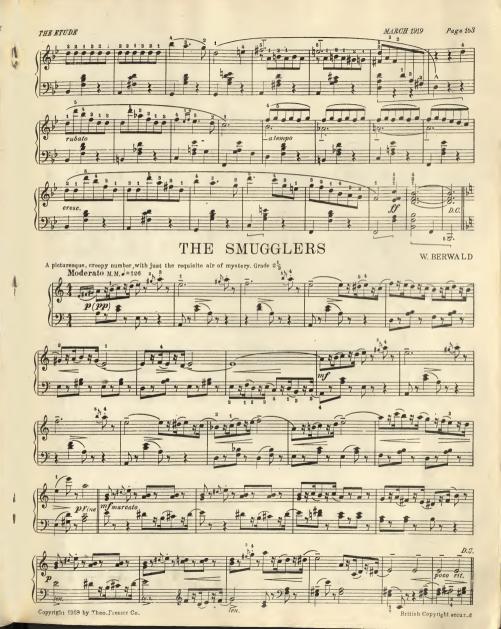
















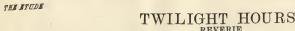
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A well-marked polks rhythm, requiring a crisp and light finger action. Grade 23

Rather fast M.M. = 92-104

MILTON D. BLAKE

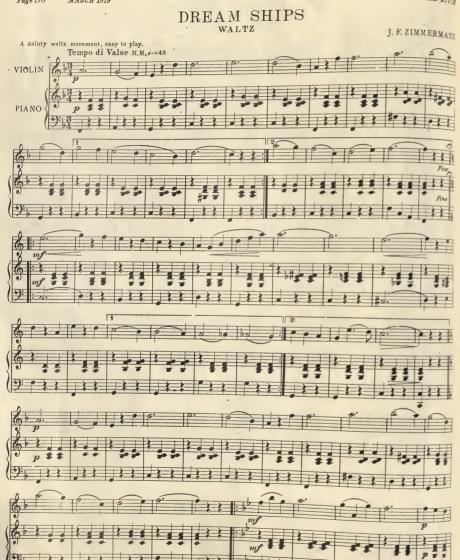
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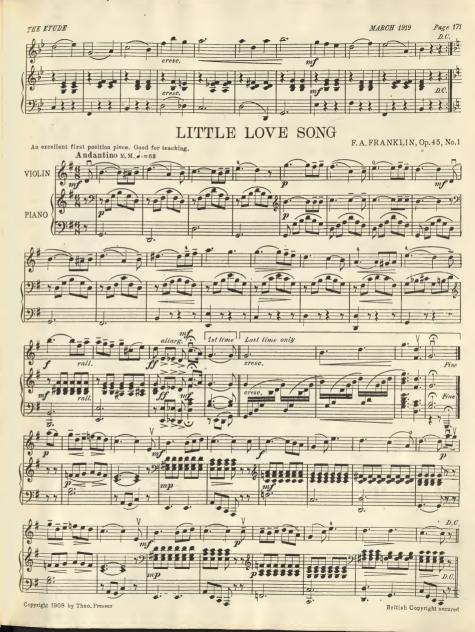


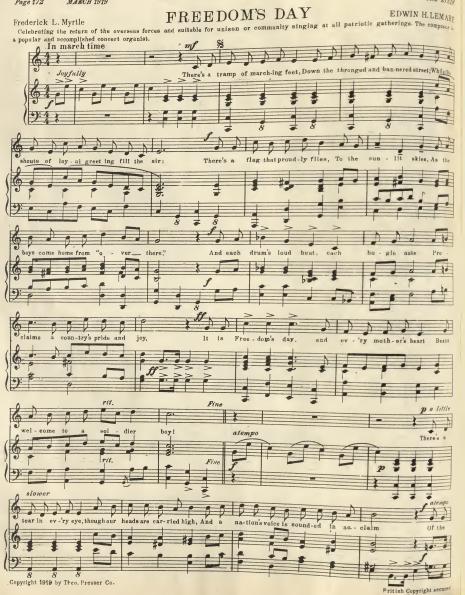


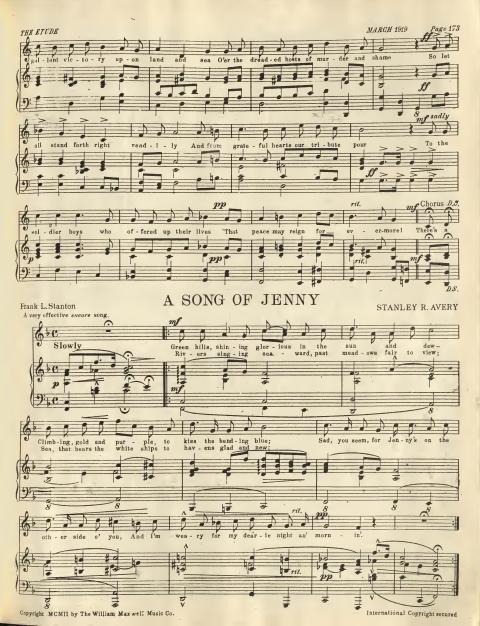
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IRA B. WILSON Edith Sanford Tillotson Moderato A melodious ballad, with a good swinging refrain. Moderato 1. Dear - est, tho' we are 'Tho your pres-ence is If you'll prom-ise to be guid-ed I can bring you close be side me ten-der fan-cy we may Tho' your voice I can-not can feel your pres-ence near; Love can bridge the dis-tance wea - ry, Bring me close a-gain to you Brighten ev - 'ry mo-ment drea-ry So un - til we're re - u - nit - ed Play the lit tle fan - cy thro Keepthe ten-der prom-ise plighted Refrain hap-py dream comes true. a hap-py dream comes true. heav-ens, Knowing they are shin-ing

the long hours thro And I'll know that with me you are wait ing, Wait ing till

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the operatic garret a few years ago people were amazed at their freshness, inask, "What other operatic treasures are there hidden away under the dust of

decades?" The management of the Metropolitan Opera House has announced among other revivals for the season, Gounod's Mireille. Gounod has long been known matter is, however, that the remarkable success of his Faust has overshadowed other works, sufficiently great to make fame for another composer,

Romeo et Juliette, Philemon et Baucis, and Mireille are all works of unquestioned musical beauty which should be heard more frequently. They would have been heard had it not been for the immense success of Faust. His Queen of Sheba once had an unusual vogue. Many of the numbers from Gounod's little-known works are heard in concert. In all, he wrote thirteen operas, two of which were posthumous.

seemed to overtake him later in his life, after a none-too-savory escapade in England, apparently lessened his abil-

WHEN The Tales of Hofmann and Or- earlier compositions. Indeed, for a phée et Eurydice were taken down from time, Gounod, like Liszt, thought of becoming an Abbé of the church. One of his collections of religious choruses terest and charm; and they began to was brought out with his name printed

"Abbé Charles Gounod."

Mireille was produced in 1864; five years after the first production of Faust, and three years before the first production of Romeo and Juliet. Thus it came at the most productive operatic period of the composer's life, when he was as a "one work" man. The fact of the forty-six years old. The opera is in four acts and is based upon a poem by Frederic Mistral. It contains some of the most graceful music Gounod ever penned and is scored with great appropriateness.

Apthorp has pointed out that Gounod was the first native-born Frenchman since Rameau, to win a higher reputation at the Paris Academie de Musique (Grand Opera) than at the Opera Comique. Meyerbeer had been the operatic deity of Paris; and it is greatly to the credit of Charles Gounod that he was capable of developing himself as he did-although the influence of The mania for religious music which the spectacular Jacob Liebmann Beer, of Berlin (who was pleased to be known in France as Giacomo Meyerbeer), was too powerful for a man of manded public attention as had his overcome.

The Inextinguishable Star

THE interminable battle of opera, and Present," says of the reformer ever since that memorable wedding day of Henry IV and Maria de Medici (1600) when Peri and Caccini produced their first opera, Euridice, has been the battle between those who have contended for a form of opera dependent upon the luster of stars, and those who have stood for an opera of intrinsic worth, and not propped up by virtuoso

The first step of the operatic re-former is usually to turn up his nose at the so-called virtuoso singer. This did Gluck, this did Wagner, and nearly opera better according to his own ideas. The last step of the reformer is usually inspiring name of Bühnenweihfestspiel-

William Apthorp, in "Opera Past the art intent of our operatic managers.

"What was new in Gluck was his musico-dramatic individuality, his style -for there was little really new in his principles. Not only did these date back, as far as they went, to the earliest days of opera, but the artistic sins and abuses he stigmatized-the slavish subservience of composers to the whims of the virtuoso singer, the sacrifice of dramatic interest to irrelevant musical developments—had been pointed out and deplored by more than one musician before him."

Deplore as they will the star system, every one who has sought to make the trial balance at the end of any opera season shows that human nature demands the great voice, the great arto spend much of his time finding tist, the great actor. Yearly, opera singers good enough for the rôles he impressarii the world over, give starcreates. Wagner, who disdained stars less opera, or operas in which there is at the beginning, courted them in his no conspicuous opportunity for pyro-Bayreuth days until the Maternas, the technic display upon the part of the Fishers, the Lehmanns and others be- solo singers. And these operas are alcame Wagnerian assets quite as much as the mysterious building with the awe-ledger. The number of such operas given in America in recent years is, however, unimpeachable evidence of

Adapating Method to Pupil

"What this country needs is more "I am asked the question, 'What method each person. Many a pianist who ap- from Channing: pears before the public is unsuccessful, not because of lack of ability or musician-ship, but on account of bad judgment in selecting the program. This is often the fault of the teacher, who has not sought case of adapting pupil to method.

diagnosticians who will study the par- do you teach?" I would rather not anticular physical and emotional endow- swer, but would prefer to give my inments with which Nature has supplied quirer a printed copy of this excerpt

"'No process is so fatal as that which casts all men in one mold. Every human being is intended to have a character of his own, to be what no other is, do what to treat his pupil individually. Again a no other can do." (Clarence Adler, in the New York Tribune.)

Mechanical Development

breaks over the musical world, of all sorts time has still to come when any real virof mechanical apparatus for the sure de- tuoso will step forth who has acquired velopment of the arm, the hand and fin-gers, which will make great virtuosos of all MAURICE ROSENFELD.

EVERY few years a wave of invention who apply their studies to them. But the



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Edited for March by Francis Rogers

"Thank You for Your Most Sweet Voices." - SHAKESPEARE



By Francis Rogers

I HESITATE to say or write anything that is likely to overcrowd still more a profession in which supply already exceeds demand, but, at the same time, I feel that I owe it to my colleagues of the ing to share with them my discovery that, rich material reward, statistics show that quented school of singing in Frankfort. teachers of singing live longer than the members of any other profession. I will not here propose any theories as to why this is so; I will simply set before my readers some names and dates that speak all but unanimously in support of my

The human voice does not appear to have been treated by composers of art music as a solo instrument until after the death of Palestrina, in 1594. Soon after this date the names of individual singers begin to appear in the musical records of the time, but we know little or nothing as to how or by whom they were taught. It was not until the first decade of the eighteenth century that Francesco Pistocchi (1659-1726) founded his famous school in Bologna and, by so doing, became the first known ancestor of all of us teachers of singing. He died at the comparatively early age of sixtyseven, as did (approximately) his pupil, Antonio Bernacchi (1690-1756) who, after a career that won for him the title of "the King of singers," achieved substantial renown as a teacher of bel canto. The teachers had not yet come, so to speak, into their birthright of exception-

Niccolo Porpora was born in Naples in 1686. Not only was he, as a writer of popular opera the rival of Hasse and Handel himself, but as a teacher of singing he was incomparably the best of his epoch, numbering among his many celebrated pupils Farinelli, Caffarelli, Mingotti and Gabrielli. He fixed the standards of good vocal art for his century, and when, in 1766, he died, at the age of eighty, he established also what we may call the standard of longevity for singing teachers.

Pier Francesco Tosi, the author of an often-quoted treatise on singing and a noted teacher, was more than eighty when he died, about 1730; Giambattista Mancini, a pupil of Bernacchi, and a widely-known teacher, when he died, in 1800, was eighty-four.

Manuel Garcia (1775-1832), the head of the most remarkable family group of singers and teachers in all musical history, is believed to have studied with a pupil of Porpora's, and so came to be the link connecting the vocal art of the nineteenth century with that of the eighteenth. He lived only fifty-seven years, but his son Manuel (1805-1906) the teacher of his sister, Maria (Malibran). Jenny Lind, Mathilde Marchesi, Julius Stockhausen and Charles Santley, lived to be a hundred and one. The other daughter, Pauline, after a brilliant career. La Favorite. He was probably the first excellence.

at the age of ninety

The Garcia family gave to New York birth-year of three famous teachers, Mathilde Marchesi, Stockhausen and Delle Sedie. Marchesi was born in Germany, taught women only, and among her aged ninety. countless ounils numbered Gerster, Melba. Eames and Sibyl Sanderson. She survived till 1914. Stockhausen, despite his a fine career as a concert singer, he es-



FRANCIS ROGERS.

Francis Rogers is an American baritone. Fe was born in Boston, graduated from reward of the property of the pr

group to organize for entertainments in the solidiers' amount, to April, 1018, he same to the construction of the construc-sailors at the front. Mr. Rogers makes a specialty of clear enunciation in his singing, the has also written very valuable educational articles upon the subject of voice produc-tion and the art of singing. He died in 1906. Delle Sedie, "the voice-

quite achieve his allotted four-score years. The Garcias were spanish; the most famous Italian master of the nineteenth

ntury, was Francesco Lamperti. Sembrich, Albani and Italo Campanini were among his many pupils. He died in 1892. iu his eightieth year. Luigi Vannuccini (1828-1912), the teacher of Scalchi, Myron Whitney and other renowned artists, taught continuously for over sixty years and lived to be eighty-four. Sbriglia, another teacher most favorably known to Americans, must have been at least eighty when he died, in 1916, for he sang in New York as long ago as 1859.

For Gilbert Duprez, a Parisian, Donizetti wrote the tenor rôles in Lucia and

both as singer and teacher, died in 1910, tenor to split the ears of the groundlings with a high C from the chest ("ut de poitrine") I suspect that he split his voice, its first taste of Italian opera in 1826, the too, for he retired early from the stage, and became a teacher. His best known pupils were Miolan-Carvalho, the best of Voice and Voice. With equal truth it all Gounod sopranos, and that perfect vobut spent most of her life in Paris. She calist, Pol Plançon. Duprez died in 1896,

Jean Faure, the baritone, and the comoser of The Palms, devoted much time after his retirement from the stage to noble profession of the teaching of sing- German name, was born in Paris. After teaching, and was considered a great authority on the subject. He died in the though their labors may not receive a tablished an admirable and much-fre- early part of this last war, at the age of eighty-four.

I have included in the above list all those teachers with whose names I am familiar, and also whose reputations were right in its judgment. As it is the busi such as to secure them the immortality ness of the singer to please the public of at least a paragraph in the pages of so it is the business of the teacher to Grove, Fétis or Larousse. There are teach the singer how to do it. The sixteen names on the list. The average longevity of these professors of bel canto was a little over eighty. Can any other profession exhibit so ripe an aver-

The Speaking Voice

ANYBODY who has an audible speaking voice has, by the same token, a voice with which to sing. If he is tone-deaf his singing is hardly likely ever to give pleasure to others, but dull ears can be made keener by training and unpromising voices can sometimes be made even beautiful. The great Pasta, for whom Bellini wrote La Somnambula and Norma, began her career with a harsh, inflexible voice, and Rubini, the golden-voiced, when he first went to Milan, was refused admission to the chorus.

Even when there is no impulse or ambition to sing, the development of the speaking voice is always desirable and possible. The only difference between the use of the voice in speaking and its use in singing is that in untrained speech the voice utters words with the tones and inflection acquired through unconscious habit; in all song the pitch and the duration of each tone is prescribed by the composer. It will be seen at once that treatises on the training of the voice. trained speech approximates closely to

Although the speaking voice is usually trained without reference to musical standards, my own belief is that speakless baritone," by means of his art, be- ers should develop their voices as if for came famous in opera before he took up singing, which requires a technic coverthe less stirring task of teaching. He ing all the demands of speech. Many produced many good singers, but did not actors have done this: Julia Marlowe, whose lovely speaking voice was not the least of her many charms, worked regularly with a singing teacher, and so did Maude Adams. The noble music of David Bispham's speech illustrates my point perfectly: both when he speaks and when he sings there is the same firm control of the breath, the same resonant. buoyant tone, the same clearness of erunciation

> value of beauty of vocal tone; it is as- eral theory, my first lesson to all pupils tonishing that other professional speakers, notably clergymen, should be so negligent of the technic of speech. All voices may be improved, both in quality and sonority, some to a suprising degree of

Leaves from a Singing-Teacher's Note-Rook

Rossini, is often quoted as saying that the three requisites for a singer are Voice may be said that the three requisites for a teacher of singing are Ear, Ear and Ear. Some years ago George Henschel said to me "In the matter of yocal tech. nic the object of the singer is to produce as beautiful a tone as his physical means will permit. The public is not interested in how he does it; it asks only 'Does he do it?" The public, in other words. forms its judgment on what it hears, and the public, in the long run, is always teacher, already the possessor of a keen and discriminating ear, must train the pupil's ear so that it, in its turn can pass correct judgment on the quality of the pupil's own voice.

I have little or no faith in so-called "scientific" methods of teaching. It is well for the teacher to have a sound knowledge of the construction of the vocal instrument and of its processes, but he must never forget that the mainstay of his skill is his ear. Manuel Garcia, the inventor of the laryngoscope, and the most successful teacher of the nineteenth century, in his teaching said little or · nothing about physiology-he was the professor not of a science, but

The ear being the chief criterion of vocal tone, it is evident that neither good teachers nor good singers can be made by the perusal of books on singing, for nothing is harder to describe in words than the quality of a voice, unless it be an odor, Porpora, the greatest teacher of the eighteenth century wrote nothing about his methods that survives; what Garcia put on paper is neither more nor less valuable than a hundred other And yet there are certain general priniples that cannot be repeated too often These are often honored more in the breach than in the observance by singers of good repute, but they have always heen, and will always remain, the foundation on which the art of bel canto is built. I purpose in this brief article to touch on a few of these and on a few other matters that have been brought to my attention in the course of my experience as a singer and as a teacher of

At the first lesson I always explain to the pupil or to the class in simple, untechnical terms how his vocal machine is constructed and how it operates. The pupil may already be familiar with what tell him, but as in our subsequent work Actors, generally speaking, realize the together I constantly refer to this genis always the same.

All musical instruments have three coordinating parts-a motor, a vibrator and a resonator. The motor of the violin is the bow, the vibrator is the strings, the resonator is the body of the instrument.

The motor of the piano is the hammers, the vibrator is the strings, the resonator is the sounding-board. The motor of the human voice is the respiratory appalarvnx; the resonator is the throat, the In addition, the human voice has what no other musical instrument possesses, an articulator, which consists of the tongue.

The technic of instrument possesses are its control is located. The technic of inspiration is much palate, jaw, lips and teeth. It is this casier to acquire than that of expiration, articulator that enables us to express our thoughts audibly, and so renders the

THE ETUDE

quent of all musical instruments. Inasmuch as the voice is, after all, nothing but breath converted into sound waves, it is of primary importance that the pupil should at once acquire a clear understanding of the construction and processes of his motor, or respiratory apparatus. Although one often hears of 'rew" methods of breathing, some of which are dubbed with some high-sounding title of Greek or Latin origin, there are not and can never be any new methods of breathing. The students of the past have tried out all possible methods, and the method that, in my judgment, has survived all tests, is perfectly simple and lias nothing mysterious about it. The human bellows may be likened to the bellows with which we blow the fire. To fill the air-chamber of the latter you separate the handles, thus expanding the airchamber, into which the air rushes through the valves and nozzle; to expel the air you bring the handles together, thus contracting the air-chamber and forcing the air out through the only exit the nozzle. To fill the human bellows, the intercostal muscles raise the ribs, the diaphragm contracts downward. This process enlarges the cavity of the thorax and into the lungs (which, except for some elasticity, are inactive) rushes the air admitted to the wind-pipe through the mouth and nose. In expiration the diaphragm relaxes downward and the ribs, compressed by intercostal and abdominal muscles, expel the air in the lungs. This, in a nutshell, describes the process of respiration.

human voice immeasurably the most elo-

Every living creature from birth to death breathes continuously, usually without effort. For the ordinary pursuits of life no training in respiration is needed, but for singers, whose supply and control of breath is at the foundation of their technic, a thorough knowledge of the theory of breathing is indispensable. Those that lead a sedentary life get along comfortably without ever utilizing their full lung capacity, but the singer must bring into activity every air cell in his body.

First of all, the pupil should form the habit of standing erect in the West Point fashion-chest high, shoulders back and down, and with no protrusion of the abdomen. To obtain this carriage all military setting-up exercises are serviceable, l also recommend to pupils to test frequently the perpendicularity of their body by leaning the back against the edge of an open door with heels and head, as well as all the backbone touching the door. Many people find that at first their backs are hollow at the base, but with practice most of them, especially the young and plastic, can acquire an absolutely straight back, which, when acquired, gives the lungs the greatest possible space for expansion and activity, besides adding much to the appearance of the singer. This atbtude by itself will often insure a correct and permits the freest possible use of the lower thorax.

The process of respiration is always from below upward. The greatest exrax. In the upper thorax the ribs are at- article.

tached to the breast-bone, as well as the backbone, so that there can be but little expansion in that region. But in the lower region where the ribs are attached ratus; the vibrator is the vocal cords and to the backbone only, and especially between the points of the ribs there is much mouth and the nasal and head cavities. opportunity for expansion, and it is here that the true support of the vocal tone and

> When we are silent the air passes in and out through the nostrils, but in singing most of it, of necessity, enters through the mouth. In the course of a song the breathis taken in with all possible rapidity, but in acquiring the technic of breathing it is necessary to take it in slowly, so that we shall be conscious of the entire process. We should first fill the lower thorax, making an effort to expand it in every direction, even in the back where only slight expansion is possible. Little by little the expansion moves upward, the last perceptible movement taking place just elow the larynx. Throughout there should be no movement of the shoulders. In expiration the expanded thorax contracts first, at its base, and continues upward till it ends just below the larynx. As the life of the vocal tone is entirely dependent on the outgoing breath it is of the utmost importance that the pupil should promptly acquire complete muscular control, which may be attained by faithful practice. There are numberless good breathing exercises, all of which serve the general purpose. If the pupil will remember to breathe from below upward, without any movement of the shoulders, any form of conscious breathing is useful. In singing it may help him to remember that, just as the motor that drives the elevator up and down its shaft, is in the basement, so the motor that drives his voice up and down throughout its range, is situated at the base of his

There is no organ in the human body more intricate in structure and more delicately adjusted than the larvnx, which, with the vocal cords, forms the vibrator of the voice. It is automatic in action. being controlled by involuntary muscles. Any attempt to control it by voluntary muscles throws it inevitably out of gear. Exercised without muscular interference it will become perfectly responsive and ohedient to the ear. In regard to it, the singer's only aim should be to allow it absolute freedom of action.

The real test of a teacher's capacity is to be found in his treatment of the thousand and one problems that arise in the training of the resonator and the articulator. In a sense these two are quite distinct each from the other, for we can imagine a tone issuing from the resonator, just as a tone issues from a cornet, unmodified by the articulator. This tone may be likened to white light. What the sound of such a tone would be we cannot guess, for inasmuch as the articulator is not separable from the resonator, every tone is modified by the articulator, just as white light is resolved into its primary colors by the spectrum, and reaches our ears as either a vowel or a consonant. So it comes about that the study of resonance is inextricably involved in the study of articulation or enunciation.

The resonating cavities of the head are fixed in size and form by nature, and by no means, except by surgery, can we method of breathing, because the high alter them in either respect; all that we position of the chest forestalls all heav- can do is to use them, such as they are. ing of the shoulders and upper thorax But with the tongue and the lips, the chief organs of articulation, there is practically no limit to the discipline to which we may submit them, and I will devote to the discussion of some of their possipansion should he at the base of the tho- bilities the remaining paragraphs of this

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voice freely are due, in my belief, to muscular stiffness of the tongue. The muscles at the base of the tongue are attached to the same bone (hyoid) as the practice can be performed with the whislarynx, so that any stiffening of these pered voice, there is no danger of famuscles impedes the free play of the tiguing the larynx by long periods of larynx, and, consequently, the perfect work. The more the tongue and the lips vibration. During the emission of a tone are exercised, the more nimble and autothe tongue should be as relaxed and inert matic in their action do they become. as a wet sponge. To attain this state of relaxation the observance of two rules trained to activity without tension, beis helpful.

1. In the emission of all vowels the pressure, against the lower teeth.

2. The back of the tongue should be allowed to follow its own impulses in producing vowel sounds, just as it does in speech. Most of the difficulties that pupils have with the vowels ee and eh portance. are due to their reluctance, conscious or unconscious, to let the back of the tongue rise as it will.

Pupils should practice much with a mirror, in which they can study the movements of the tongue, and see to it that there is no stiffening in any part

ee by the raising of the back of the eventually, when he sings, he is contongue; it becomes oh and oo by the scious only of an easy but powerful closing in of the sides of the mouth, muscular control in the lower thorax and From these standard vowel sounds the of an untrammeled activity of the lips, other vowels are produced by modifications in the activities of the tongue and voice may be likened to the pith-ball that lips. To attain complete mastery of all the vowels and consonants the pupil must of water in a shooting-gallery. In just rely not only on his ear, but also on his the same way should the resonance of the eye as it studies in the mirror the many voice rest on the column of breath. When and varied activities of the organs of articulation. By means of his eye, too, of buoyancy its possessor may be said to he will get rid of unbecoming grimaces have mastered the art of bel canto.

Fully half of the difficulties that beset and facial mannerisms. When once the singers in their attempt to emit their pupil has acquired the technic of the vowels and consonants separately, to group them into words and sentences is merely a matter of practice. As this

The muscles of the jaw, too, must be cause if they are tense they interfere with the free play of the larynx and the tip of the tongue should rest, without vocal cords. The jaw should be held so loosely as to seem to be dropping by its own weight. As the ability to open them wide (perpendicularly) is obligatory, especially for the emission of the higher tones, this relaxation has a double im-

Little by little the well taught and intelligent and industrious pupil acquires the mastery of his respiratory apparatus, eliminates all muscular interference with the free vibration of his vocal cords and learns to articulate clearly every possible combination of vowels and consonants. He finds that the consciousness of phy-Ah, the middle vowel, becomes eh and sical effort diminishes constantly, till tongue and jaw. The perfectly produced dances so lightly on the top of the column the voice can give to its hearers this sense

Tessitura

By Francis Rogers

One of the first duties of the teacher classify him as a tenor. Many a good is to locate the tessitura of the pupil's baritone voice has been wrecked because voice, for an incorrect judgment or in- a teacher has forgotten, or never knew, difference on this point may nullify com- that high notes, even in combination with pletely the value of his instruction. Tes- a tenor quality, do not, without a tenor situra must not be confused with range tessitura, make a tenor voice. Often, too, or quality. The range of a voice is its contraltos are similarly misled into beextent, or compass, from its lowest to its lieving that they are sopranos, and come highest note; its quality is something in to grief in trying to verify this belief. the sound itself, the result of physical The reverse error of mistaking a high causes, and cannot be modified by direct for a low voice is rare, probably because means

Tessitura is an Italian substantive ated. meaning texture, or fabric, from tessere The tessiture is the vocal foundation the voice that executes it, and, by ex- Tamagno, by means of his sensational tenor or baritone, soprano or alto, and their voices.

its subsequent training.

high voices are more lavishly remuner-

to weave. It has no exact equivalent in upon which the career of the singer is English, and is used, first, to indicate how based. A singer may be able to win the music of a piece "lies" in relation to fame as a specialist or freak, as did tension, to define that part of the range trumpet-tones ranging from F sharp or of a voice in which the emission of the G upward, but such long and wholly advoice is the most comfortable and the mirable careers as those of Sembrich, least fatiguing to the singer. The deter- Jean de Reszke and Maurel were built on mination of the tessitura determines at a complete understanding of the limits once the classification of the voice as and possibilities fixed by the tessitura of

The pupil's exercises and songs should The range of a voice may be high and be adjusted to the tessitura of his voice its tessitura low. For instance, a celebrated and only little by little should he be almale singer of fifty years ago always lowed to extend his efforts beyond its sang heavy bass rôles, because of the low limits. Numberless good voices have been tessitura of his voice, and in spite of the irreparably broken by disobedience to fact that he possessed an available high this precept. Teachers must resist the A-flat and lacked the low notes of the temptation to exploit extreme notes and typical bass. Often a baritone will have postpone all use of them till the tessitura an upper range that leads the inexpert to of the voice is firmly woven

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Department for Organists

Edited for March by

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Suggestions on Purchasing an Organ

By Clifford Demarest

installing new organs. Some of them are to their position, either on the choir ing poorly constructed, soon require re- These unobstructed positions give ample pairs more or less extensive and are a room for the issuing of tone. Architects continual source of expense and annoyance because of mechanical derangements. A first-class organ should be a continual satisfaction from the day of its installation, and under ordinary conditions should ments have been rendered inefficient benot require any repairs, except minor adjustments and periodical tuning, for at least ten years. Where organs are not placed in a recess the opening should be satisfactory the trouble is not always because unscrupulous builders have been selected and allowed to follow their own desires: frequently the ignorant organpurchasing committee, or organist, are responsible for a dubious scheme which a conscientious builder should refuse to

In view of these facts it seems desirable that purchasers of organs should acquaint themselves with certain principles of organ construction in order that intelligence may be applied in selecting a builder and planning for the instrument.

Unlike most other commodities which may be examined before purchasing, an organ cannot be seen or heard until it is completely built. It is not always sufficient to see and hear an organ previously built by the same builder to judge what the prospective one will be like. Unless the builder employs the same voicer, uses the same scale of pipes, wind pressures, etc., and the location is the same, the two organs will sound different, and under various climatic conditions will act differently. For instance, an organ placed in a building which is damp, or which is not heated continually during cold weather, will probably develop action trouble; while another in a dry, even temperature will be free from this

This is the first and most important consideration in the purchase of an organ. The buyer, whether a person, or corporation, should be morally responsible and financially capable of carrying out the contract, including a guarantee for at least five years covering an agreeshould be a willingness to mention every detail of the specification and submit the completed instrument to an inspection by a competent person; to have a record of fair dealing and to be able to show organs in use which are mechanically reliable product and musically pleasing to a discriminating musical person.

These, and nothing less, should be the qualifications in selecting the builder.

The position occupied by an organ frequently determines its musical value. The ideal location is in the center of either

for the position of an organ. This generally results in crowding organs into recesses with small openings. Fine instrucause of this, and the builder blamed for these conditions. If an organ must be the full width and height of the recess The recess should be ventilated and the air inside kept dry and at an even temtune and working order. The wind supply should never come from a damp or dusty cellar, but should be dry and clean and of a temperature the same as the organ chamber.

Specifications

A fine list of stops does not insure a fine organ. The usual form of specification for an organ contains so little detail in regard to important points that it gives an opportunity for the builder to do just about as he pleases. Would any person accept the specification for a house which merely specified that the house would contain a certain number of rooms of certain dimensions as shown on a plan? Of course, this would be absurd. Yet, when planning for an organ a purchasing committee will often accept a mere list of stops with a statement that the organ is to be built of first-class material and workmanship.

It makes considerable difference in the builder's profit if he uses certain grades of metal or wood in the construction, or if the size of the pipes is smaller than should be; whether celluloid is used instead of ivory, and rubber cloth instead of leather. It also makes a vast difference in the musical value and life of the organ when these cheaper methods and materials are employed. Therefore, a specification should state in detail these essential points. Any builder who might cbject to this would immediately be ment to remedy any structural defects chiect to this would immediately be which may develop in that period. There placed under suspicion. If this plan were carried out a purchaser could generally detect the reason for one builder greatly outbidding another in price, and if the buyer chose the cheaper construction he should be satisfied with an inferior

The list of stops is the important thing begin with. Taste and the purpose of the instrument will determine these. Balance of tone should be carefully considered, because a preponderance of one class of stops will prevent a good ensemble, which is the true test of a finely end of the auditorium. The pulpit end balanced organ. The possession of a few has come to be regarded as the most de- of the finest solo stops does not justify care, leaves it a matter of competition be-

EACH year hundreds of churches are of the European cathedral organs is due organ ensemble. Having selected the number of fancy-named stops for the list of stops showing the tone qualities, musically disappointing, while others, be- screen or in an open gallery at the end. the specification should state the name of the stop and number of pipes in each stop. If any stops are borrowed ("duseldom allow sufficient space in planning plexed") from another manual they should be marked "notes" and not "pipes." For example

GREAT ORGAN. 8' Open Diapason......61 pipes

8' Viole d'Orchestre.....61 SWELL ORGAN

8' Viole d'Orchestre 61 Notes

This last (Notes) on the Swell signifies that the Viole d'Orchestre is borrowed perature to insure the organ keeping in from the Great stop of the same name by mechanical means. The Great stop is marked "pipes" because the pipes are actually there. It is common among some builders to have all stops throughout the specification designated "notes," instead of plainly stating which stops have pipes, and which are borrowed. One is almost led to believe that this is done designedly. as it is a very misleading practice and gives no evidence of those stops having actual pipes. Every stop should state exactly whether it is comprised of pipes or whether it is borrowed.

The practice of building 85 note Tubas and Diapasons, thereby deriving three stops of 16', 8', and 4' pitch from one set of pipes, is to be strongly condemned. This is a violation of acoustical principles, as no two stops of the same quality should be of the same scale. A 16' stop should be of proportionately smaller scale than the 8' stop. This applies equally to the 4' stop, and even more so to the 2'. This arrangement allows the 8' tone to predominate, which is the fundamental ground tone. Unless this is so, there will be too much "top and bottom," thereby giving the ensemble somewhat the effect of a choir with too many sopranos and

One of the most important things to consider is the size of the pedal department. It is not uncommon to find organs of twenty to thirty manual stops with only three pedal stops. In these organs the lack of a proper balance in the use of 16' pedal stops makes them lacking in majesty and dignity of tone. A very soft

The poor tonal quality of a large majority of organs has been stated as the reason for the lack of public interest in organ recitals. There is food for thought here, and it may be that there is truth in this statement. If purchasers would consider these matters of tonal quality and balance more seriously than is done, and demand the very best, they would find the builders responsive. The fact so constructed, located and properly cared that so many do not know, or seem to

least money. It is needless to state that money can be saved by the builder who supplies three stops from one set of pipes and in doing so hides the fact by a nomenclature which leads one to believe that three different stops are included The builder who honestly uses three sets of pipes stands no chance in competition with the former, unless the purchaser understands these principles. Also, where a stop is employed on more than one manual (commonly known as duplexed) the stop should have the same name in every case. A purchaser seeing "Gedeckt" in the Swell with the same stop duplexed in the choir and called "Concert Flute" is deceived into believing that there are two separate stops. Such cases are not uncommon, and some builders will continue to do this unless they are made definitely to specify these things. Again, if a builder intends to use celluloid or rubber cloth where ivory and leather should be employed, he should be willing to state it in the specification so that a purchaser could choose these inferior materials with his eyes open.

Care of the Organ

After installing a new organ, the matter of proper care should be considered. An instrument of so many parts, all of which must be continually in perfect working order to give satisfaction needs frequent attention. Piano manufacturers say that a piano should be tuned and regulated twice a year. How much oftener does an organ, with its multiplicity of mechanical parts and liability to get out of tune because of changes in temperature, need the same attention. For small organs, four times a year should be the very least number of visits required from the tuner. For larger organs a monthly visit is necessary, while the largest ones require weekly attention. This plan of regular visits is the most economical in the end, for when an organ hegins to run down it deteriorates rapidly and requires expensive repairs to put it into shape again,

Purchasers of organs should consider the organ an art product and not a commercial proposition of so many pipes for so much money. With the end in view of obtaining an instrument which will be a thing of heauty and a joy forever, the above outlined matters must be taken into consideration. First, the builder, who is an artist as well as a mechanic, conscien tious and willing to make a contract containing every detail of construction. Then a proper location containing an instrument planned upon the idea of musical beauty of tone and usefulness. An organ for at regular intervals, will give that lasting satisfaction which is always dehas come to be regarded as the most de-sirable. The magnificent effect of many the sacrifice of proper balance in the full tween builders to supply the greatest sired and indispensable.

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Registration on a Small Organ

States are two-manual organs and many of them contain not more than fifteen stops. The problem of obtaining variety in registration confronts the organists who play these instruments. This problem is a vital one, and the following suggestions are given with the idea of inducing organists to experiment with their instruments in order to obtain new combinations of tone color.

Suppose we use as a basis the following scheme, which is typical of a large number of small organs:

Swell Violin Diapason 8' Salicional 8' Vox Celeste 8' Gedeckt 8' Flute 4' Oboe 8'			
Couplers Swell to Great Unison			

Swell 4' Great to Great 16' In addition to using each stop by itself, and all of them together, there are several

possible combinations of two and three COMBINATIONS ON GREAT Dulciana and Flute Melodia

" Flute Melodia " Diapason Diapason " Flute Dulciana, Melodia and Flute Melodia, Diapason "

COMBINATIONS ON SWELL Salicional and Gedeckt

Flute Diapason Oboe Gedeckt " Vox Celeste Oboe Diapason Gedeckt Flute Vox Celeste

Diapason, Gedeckt and Flute Gedeckt, Vox Celeste and Flute Oboe and Flute Vox Celeste, Oboe and Flute

These combinations can also be used with the super- or sub-octave couplers under certain conditions. A little experimenting will quickly show which coupler is most desirable. After exhausting the combinations on each manual separately, try the following-

Great Dulciana-Swell Vox Celeste with Swell to Great Unison and 4' Couplers

> The same with Swell Gedeckt Great Melodia-Swell Diapason

against the volunteer choir that it seems

as though nothing of value could be said

regarding it. However, the following lit-

tle hints directed to those in charge of

such elusive organization (by one of their

number) may have value:

A MAJORITY of the organs in the United with Swell to Great Unison 16' and 4' Couplers

The same with Swell Oboe

Great Diapason, Swell Full (or without Oboc) Swell to Great Unison and Great to Great 16' Couplers

Great Melodia and Flute 4', Swell Full (or without Oboe) Swell to Great Unison

and Great to 16' Couplers SOLO AND ACCOMPANIMENT STOPS Solo on Great Accompaniment

Flute, Gt. to Gt. Gedeckt, Flute and Oboe 16' Coupler Dulciana Sw to Vox Celeste Gt. 4' Coupler Celeste or Ge Melodia deckt Solo on Swell Oboe or Diapa Diapason Sw. to Accompaniment Sw. 4' Coupler

well when playing four-part harmony:

Great Flute, Swell Vox Celeste

with Sw. to Gt. Unison and 4' Coup-

lers. Play one octave lower than

Great Dulciana, Swell Gedeckt

and Flute with Gt. to Gt. 16' and Sw.

to Gt. Unison Couplers. Play one

octave higher than the printed music.

After working out various combina-

tions, the organist should carefully study

the adaptation of them. It will be dis

covered that certain styles of music

sound better with one combination than

another. To give just one hint in this

direction: in certain music of a slow sus-

tained character a string tone will often

be found more suitable than any other,

while a more rapid movement would be

best with a flutey tone, or perhaps a

combination of both. These matters are

both of these Pedal stops is fortunate.

the choir, simply because they are friends.

Much more than friendship is necessary

dummy position in a choir

printed music.

the organist

The Volunteer Choir

By Arthur Traves Granfield, Mus. Bac.

So much has been written for and 1. Do not accept personal friends in

they take the place of more expensive dishes that are inferior in all respects. on Great Jell-O is put up in six pure fruit Oboe, Sw. to Sw. Dulciana flavors: Strawberry, Raspberry, Lem-Melodia 4' Coupler on, Orange, Cherry, Chocolate, and is (or Dul-Celeste, Sw. to sold by all grocers, two packages for Sw. 4' Coupler ciana) 25 cents. Gedeckt and Dulciana Flute, Sw. to

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always open to discussion, and each case Stronger, Clearer will be determined by the good taste of Voice for YOU! In the foregoing suggestions nothing



1772 Wilson Ave. Chicago, IIL. lend me the look and facts about the achtinger Method. Have put X oppose subject that interests me most. ☐ Singing ☐ Speaking ☐ Lisping

2. Jealousy-the green-eyed monster of

to enable applicants to fill more than a Address Please mention THE ETUDE when addressing

(following their example) by practically

the entire violin-playing world, it marks

Only violinists can realize what it

means to be released from the nuisance

of E strings breaking and getting out of

tune under sweaty, warm fingers, and

under the influence of warm, moist air

and high temperatures. The concert vio-

linist, playing important works at large

public concerts lives in mortal terror of

breaking his E string, and this must in-

fallibly be reflected in his playing to

some extent. If he feels confident that

his E string is equal to any strain he

may choose to put upon it, he will natur-

and abandon. The nervous strain due to

The steel E is not a recent invention by

any means, but its use by many of the

great violinists of the day in their most

important concerts is comparatively re-

cent. There has been great prejudice

against this string in the past, owing to

a variety of reasons. Many violinists do

not like the feel of the string under the

fingers, others claim it has a metallic

tone, and there are other objections

which M. Thibaud has met in this inter-

view. However, with many of the great-

est violinists using them, it is probable

that their use will increase by leaps and

phases of his playing.

bounds.

what is really a string revolution.

all organizations-must not be sideelement do its worst.

3. Under no circumstances make a critical remark to one member of your choir, regarding the work of another. This is the caldron into which so many young directors fall. Beware!

4. Set a reasonable hour for your rehearsals-a time most convenient for the majority-and see to it that the "majority" includes your principal singers.

5. Begin your rehearsals on the minute This can be done by starting work, if only one member is on hand. If it be a soprano, then go over a soprano part: if it be a bass, go over the bass part, etc. 6. Rehearsals, to sustain interest, must

be practical, interesting, instructive and never tiresome.

7. In assigning solos, always make provision for a possible absence on the part of one of the soloists. Always provide an understudy for a solo part. This is the "safety first" way,

8. In every choir you will meet at least one member who has at one time or another sung in some other choir, and therefore knows more about your work than you do. Use any reasonable means, but silence this individual in short order!

9. It is wise, even in a yolunteer choir, to have a select quartet mon which you can depend for the bulk of the difficult work. When vacancies occur in this quartet, fill them with the most promising material in the choir. This stimulates the members of the choir and gives them a chance to win a sort of promotion. 10. Never, under any pretext, humiliate

a member in an effort to show your authority. If you show capability, your choir will recognize it and will be guided by your judgment, Anticipate courtesy

11. Exercise tact. Tact is not hypocrisy; neither is it spinelessness. It is merely exhibiting commonsense in an emergency-and emergencies are arising continually in a volunteer choir.

"Priests for Their Art"

By Charles W. Landon

A good organist is first of all a priest of his art. He ministers to humanity in a way which often times surpasses that of the priest in the pulpit. It is his mission to lift the minds of his hearers to a different realm through the inspiring power of music.

The business man who comes to his pew on Sunday morning with his mind filled with the threatening clouds of business troubles, notes coming due, delayed shipments, violated contracts, tricky dealings, misrepresentation, dishonest employees or any of the hundred and one things which may be undermining his health and his chances for business success may hear just a few chords at the beginning of a prelude that will transport him to another world. Beautiful melodies, rich harmonies coax the tired brain to rest, just as the pillows of pine needles in the forest bid the mountaineer lay down and refresh his worn-out body. Unless the organist is really a priest of his art and renders a real service to his congregation. how can be expect the business men to realize what an indispensable blessing music is to them.

A Motto for Church Choirs

"See that what thou singest with thy lips thou dost believe in thine heart, and that what thou believest in thine heart thou dost show forth in thy works."-Tenth Decree of the Fourth Council of Carthage, A. D. 398.

all organizations—must not be side-stepped, but met fairly and squarely. Put those to the front whose ability and My 10 years with a Corn faithfulness met it—and let the jealous

By a woman who typifies millions



How Blue-iav Acts

relieving the pressure.

and comfortable.

A is a thin, soft pad which stops the pain by

B is the B&B wax, which gently undermines the

C is rubber adhesive which sticks without wetting.

Blue-jay is applied in a jiffy. After that, one doesn't the corn. The action is gentle, and applied to the

corn. Usually it takes only 48 hours to end the corn

It wraps around the toe and makes the plaster snug

corn alone. So the corn disappears without soreness

I had like most women, two or three pet corns, which remained with me year

I suppose that one was ten years old. It had spoiled thousands of hours for me.

Of course I pared and padded them, but the corns remained.

Then Somebody Told Me

Then somebody told me of Blue-jay. I promised to get it, and did.

I applied it to my oldest corn, and it never pained again. In two days I removed it, and the whole corn disappeared.

It was amazing-two days of utter comfort, then the corn was gone.

That day I joined the millions who keep free from corns in this way. If a corn appears, I apply a Blue-jay promptly, and it goes.

I've forgotten what corn aches were.

I have told these facts so often that not a woman I know has corns. Now I gladly write them for this wider publication.

Certainly corns are unnecessary. Paring and padding are needless. Harsh, mussy treatments are folly.

When a corn can be ended by applying a Blue=jay, surely everyone should end them. And anyone who will can prove the facts tonight.



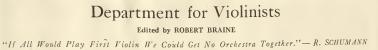
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A Message from Thibaud

From an Interview Secured Expressly for The ETUDE by Mr. Robert, Braine with the Most Illustrious Living French Violinist

of THE ETUDE called on Jacques Thi- are difficult to tune, etc.?" hand, the eminent French violinist rehis violin recitals; and asked him for a message to the violinists and violin students of America. Monsieur Thibaud hears the well deserved reputation of being one of the greatest living masters of the violin, making his views on violin playing of peculiar value.

THE ETUDE

if they will but conquer their prejudices on the subject, and use the steel E string harmonics ring clear and true as a bell, back of the violin pressed against the in preference to gut or silk."

The violinist pointed to his violin, a night in the composuperb Stradivarius, valued at \$15,000 to sitions I played \$20,000, on which he had just played an where harmonexacting program of violin music, covering every phase, from works requiring tremendous tours de force, to dainty bits break and the tone played with the mute. "Note how it is is excellent; otherstrung," he suggested, "a steel E string, wisc it would be ima gut A, a gut D wound with aluminum possible for me to wire, a gut G wound with silver wire. use them in my You have heard the tones produced by my work, which re-Stradivarius when strung in this manner, quires above all and you will note the fact that I was not things tone of the troubled with breaking strings, or with finest quality on the the violin getting out of tune once dur- Estring. The E ing my recital program, which was of a string which I used character to produce an extremely great to-night was made strain on the strings of the violin."

Converted to the Steel E

"How did you come to be converted to the use of the steel E string?" was asked. "Well, the great war, which has just ended, made it increasingly difficult to get good gut strings; and that fact, coupled with the great range of climate and temperatures which a violinist meets with on tour, turned my attention to the steel string. Last year when playing in New Orleans, the air was very moist and the temperature high. At one concert there I broke seven E strings. You can imagine the trouble and inconvenience which this caused, and the difficulty of achieving artistic results under the circumstances. I decided to investigate the merits of the steel E strings, and was surprised to find that they were equal to every demand required of them for my work.

Will Never Return to the Gut E

"Do you intend to go back to the gut E when the effects of the war are over, and it is possible to get first-class gut strings?" I asked.

"No," replied M. Thibaud, "I shall never go back to the gut E. The manufacture of the steel E strings has reached such perfection that they can be safely used by any violinist, from the concert artist to the humblest amateur.

"What about the objections that the wire E strings are false, that the harmonics are not true, that the tone is metal- violin schools of the world?"

THE Editor of the Violin Department lie, and bad in some positions, that they "Without doubt, the French and Bel- has come to stay, and will henceforth be

"I do not find them so. It is true that cently, in the artist's room after one of they would be somewhat more difficult than the gut to tune with the peg alone, but you will notice that I use the popular little contrivance attached to the tailpiece by which the end of the string is attached to a small screw, making it possible to put the finishing touches on the tuning to a hairsbreadth. This little tun-The great violinist thought for a mo- ing contrivance is coming into almost ment, and then said: "Tell them that universal use with the users of steel E their string troubles will be largely over strings. In the case of the best steel Es I do not find that they are false; and the

as you heard toics are used. I find

in your_own country, and was one of a half dozen given

me by a friend." Great Violinists Turn to the Steel E "Is the steel E

winning its way with other wellknown violinists?" was asked. 'Indeed it is. Among the famous violinists using it, whom I can recall on the spur of the moment, are Ysaye, Zimbalist, Kreisler, Eddy Brown, and a host of others. I have also heard that Mischa Elman has used the steel E at some of "The use of the steel E is growing all the time as fast as violinists conquer their prejudices against it."

Aluminum D the Best

"What of the aluminum D?"

"I have used the gut D, wound with aluminum wire, for about twenty years, and consider it superior to the plain gut The tone is wonderfully solid and vibrant, full and rich. This string is especially good in producing harmonics and flageolet tones which ring out clear and true, and of especially fine volume-For the A string, plain gut can be used and for the G. gut wound with silver

"What do you consider the leading

gian. This is plainly apparent from the used by the most important artists, and great number of eminent violinists who have been the product of these schools. I find among French, Belgian, and American violinists a general desire that these three countries shall have one school of violin playing, with their best characteristics merged into one."

"What are some of the important elements of good violin playing?"

Importance of Positlon

"The position is one. The violin should be held high. If held low and the

body, the effect is to mute a certain portion of the tone. ally play with more confidence, energy If held high, practically the entire the fear of breaking an E will also be surface of the back lifted, and this will be reflected in all of the violin vibrates, while if held low and pressed against the player's body, that portion of the back of the violin pressed against the shoulder has its vibrations

checked. "It is very important that the bow should be held correctly. It should be held naturally and easily, with the thumb held opposite the middle finger, or possibly a little towards the third finger, bringing it

Some violinists will, of course, never use anything but gut or silk strings, but at the rate at which violinists have been adopting the steel E within the past year, they will soon be in a small minority.

The breaking of an E string by a concert violinist in a violin recital is disagreeable enough, but when he is playing a concerto with orchestral accompani raise the elbow when bowing on the ment, it is little short of a calamity back strings. When bowing on the E string the arm is held comparatively close to the body, not squeezed against it, but finished more or less effectively on three strings, if the E breaks, but in a concerto or piece of any importance the E is absolutely necessary, and the artist is obliged to retire and put on a new length. The new string, if of gut, is bound to stretch more or less while the piece is being completed or repeated. The general tuning of the other strings is also affected by the F snapping. Not the least injury is the injurious effect on the nerves and composure of the violinist as a result of the breakage. Not a few concert violinists who still use the gut string take two violins to a concert, leaving one in the dressing room ready for playing if a string on the one in use breaks. As a rule the



JACQUES THIBAUD

second and third. The fingers should be held comfortably on the stick of the bow, neither, squeezed together, nor too much scparated. In bowing, care must be taken naturally and comfortably. As the bow is used successively on the A, D, and G strings, the elbow is gradually raised, until, when playing on the G string, it is quite a distance from the side,

Sevcik for Technic

"Do you consider the works of Sevcik for technical instructions of value in attaining a large technic on the violin?"

"Sevcik has made some most valuable additions to technical works for instruction; and the violin student can employ them with great profit. His exercises cover almost every conceivable phase of violin playing, and, if faithfully studied. are bound to produce excellent results."

A String Revolution

If, as Mons. Thibaud predicts in the extra violin will be of much inferior above interview, the use of the steel E quality to the regular violin of the artist,

for very few violinists can afford two violins of the first class, equal in all respects. Putting the matter in a few words, it is evidently to the interest of the violinist that he come through each performance with unbroken strings. One or more mishaps with E strings will certainly detract from his success, for, while the audience is well aware that 'violin strings will break, it does not enjoy the delay while new strings are being adjusted; nor does it relish listening to a violin more or less out of tune for the balance of the concert. Even if the E string does not break, it is likely to get more or less out of tune under the influence of sweaty fingers or high tempera-

Effect on the Popularity of the Violin

If the wire E comes into almost universal use, the effect on the popularity of the violin will be marked. Many amateurs give up the violin or fail to do sufficient practice owing to the breaking of E strings and their tendency to come out of tune. Anything which lessens this evil must certainly operate to cause a great increase in the number of students of the violin. One reason of the popularity of the piano is due to the fact that it is always ready, requiring to be tuned only at comparatively long intervals, and that the strings rarely break

Altogether this silent revolution towards the steel E (though to the nonviolinist it might seem a matter of small importance) is nevertheless destined to have an enormous influence on the art of violin playing and of music itself. The more violin players and students, the more work there will be for concert violinists, orchestras, and composers of violin music.

Due to the War

There are few things in the world which have not been affected by the great war just closed. Who would have will not go back to the slavery of breakthe whole fiddle world.

Musical Putterers

doing a very great many unnecessary things under the belief that you are, of Education should help you:

Joe was an enterprising workman, the pride of his employer.

Jim was a putterer. It took him a third longer to do anything than it took Joe. Imagine their employer's surprise dismissed for inefficiency.

"What makes you think that Ioe is inefficient?" asked the employer. "Why, he always drives a nail with one

"Well, what harm is there in that?"

"A nail will never 'hold' that is not driven with three blows"

Jim actually thought there was virtue in his puttering. He thought the third of time and energy he wasted were really

Is it possible that musical putterers think there is virtue in the time and effort they waste in puttering, that a nail "holds" better if two blows are wasted

Orchestral or Piano Accompaniment-Which?

THE orchestra, with its great variety of with either piano or orchestra, except tone color, aids my performance in many perhaps in the quicker movements the ways over that of the pianoforte, namely: The string section which works in direct sympathy with my violin as solo instrument; woodwinds giving contrasting flavor in its various registers, generally written away from the strings; brass section offering still greater contrast in the heavier passages, working up the cli- better when played together than other maxes and indispensable in the tuttis; systems of producing tone with combinaand the percussion. many points of necessary utilization of which, are obvious.

In playing with orchestra I find it has a tendency to draw on greater technical resources than playing with piano. Inthe slower movements the orchestral accompaniment is full and sustained, offertenuto and shading from the softest piaintended

certain tutti passages are frequently "cut" so minute a degree. in order to render more effective an

impetuosity of the ensemble might make it seem a trifle more hurried.

I have observed that the solo violin in orchestra sounds better while playing with the string section. The sympathetic vibration of strings seems to have a capillary attraction, so to speak, and sound tions of the reeds and the brass. Of course this is in reference to passage

I prefer the concertos of Brahms and Beethoven with orchestra to any of the other numerous violin works I know of.

Playing with orchestra necessarily reing greater possibilities in repose, sos- equires a stronger forte on the part of the soloist in the heavier passages, in order nissimo to the very heaviest forte. Also, that the solo part can be discernible the snap and bound, probably better against the accompaniment, but this does known to the American musician as "gin- not necessarily mean that the pianissimo ger." is found in the orchéstra rendition, passages are louder in the same proporwhereas the piano, played by a single per- tion. In fact, the delicate breathing of former, is practically incapable of repro- the strings, particularly when con sorducing exactly what the composer dino, offer opportunities for delicate shading, rubato and nuances that the For instance, when playing with plano, pianoforte sometimes fails to inspire to

As mentioned before, the technical efotherwise flat or otherwise tame con- fect is more difficult to bring out with the densing of the original orchestral score. orchestra, and I usually use a slightly Of course, some accompanists 'do not heavier bow. This offers opportunities "cut" the piano solo parts, but in utilizing for a wider range of tone color. I also the services of an orchestra there is no believe that the artist, as a rule. plays doubt left in the soloist's mind whether it with greater abandon, relief and promwill sound better one way or the other, irence when he has the accompaniment In regard to tempi, I will say I do not which the composer intended-the orchange it perceptibly whether playing chestra.-Toscha Seidel in The Violinist.

Bow Guides

EVERY little while some one invents a violin was to be used in public. While dreamed that the war would have an contrivance to be attached to the violin some of these devices seem practical effect on the way the violin is strung? Yet it has had that very result, by making to keep the left thumb at the proper place to do with them, and as far as I know it difficult to get a good supply of gut E on the neck, the left elbow under the vio- none of them have ever come into genstrings. Concert violinists turned in de- lin, etc., etc The most elaborate of these eral use. It is likely that the use of these spair to the steel E, and now say they inventions which I have ever seen was contrivances would have a tendency to a Russian device exhibited at the World's induce stiffness, and also that the stuing and stretching gut. Their example Fair in Chicago in the Russian Depart- dent would relapse into bad habits when threatens to be followed by practically ment in the Fine Arts Building. The invention consisted of a contrivance of to be when practical playing was done. wooden rods, screwed to the sides of the An earnest, careful pupil, who practices violin opposite the bridge in such a man- in the right way, can learn all the correct ner that when the bow was placed be- motions and positions involved in violin HAVE you the habit of puttering? Of tween the rods it could be drawn across playing without mechanical apparatus to the strings only at right angles, and paral- hold his arm and fingers in position, and lel to the bridge. The contrivance was a pupil who is too careless to learn them really accomplishing something? It so designed to be used only in private practice, and was to be taken off when the

A Violin Scrap Book

A VIOLINIST subscriber of THE ETUDE goodly size, and he often loans it to his when Jim came and suggested that Joe be writes that he has for some time been violin pupils and friends who are infilling a scrap book with the articles terested in violin playing. The idea seems from the violin department of THE to be an excellent one. In the course from the violin department of The of even a single year a vast number of topics of interest to the violinist are month. He finds the book valuable to treated of, and it is an excellent idea refer to, and to read over as a whole at to have these gathered together in a stated intervals. He now has a book of single handy volume.

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R. G. P.—The idea that a piece of silk placed over the strings of the violin when not many bits of superstition which are so preva-ient among people who do not understand the violin thorought. The idea probably car-ver the top of a violin protects it from anny, changes of temperature, and dust, thus preserving the violin and keeping it in better playing condition.

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tict work, a teacher, and a very good teacher at that, is necessary.

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In F.—You will find the following interest-log in your work: First gride, Harrest of Pranklin. Second grade, School of Medony, Op. 223 (three books), by Banch. Third rota, Op. 50; Dench; the Standard Violin-test, Op. 50; Dench; the Standard Violin-iest (Presser edition): Fantasias from Faust-tias, Op. 50; Dench; the Standard Violin-iest (Presser edition): Fantasias from Faust-ski, Violentia, Polich Bance, Weislaw-nki; Concerto No. 1, by Accolay'; Call Me-these plees are for solo violin with plano accompanient and can be obtained from the publisher. O. H. K.—The difficulty you describe in plnying the arpegios with springing bow over three and four strings, probably comes from using too much bow. A very small amount of bow is required for this howing, if too much is used it will not spring evenly.

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Even after the staff was settled, they

could not sing very well together, for they

had no way of indicating time, and that

They began to write notes-regular

Ħ

notes, something like ours-only they were of various shapes, and the different

shapes meant different lengths of time.

so well together that they found it rather

the same time, so over half of the chorus

was the next thing to be arranged.

A Little Ladder of Progress Are You Climbing It?

10b	
Tip	
Very ,	
The	
At	
Arrive	
You	
Until	
Stop	
Ever	
Don't	
And	
Ahead	
Forging	
Keep	
Ascend	
Always	
Will	II ———
Music	
In	i
Progress	
Your	
The	j
To	
On	
Keep	
Bottom	
The	
At	0
Begin	
Degin	

Mental Scales

Read upward.

Din you ever do "mental arithmetic" in school? I am sure you did, and sometimes it is quite hard, but it is a CARVING OF ORGAN FOUND ON OBELISK very good exercise for the brain, is it not? "Mental Scales" are good exercise too. When you practice, look at the pianolook at it good and hard, but do not gans, too; and outside of the churches touch the keys. Take a scale, an easy they used stringed instruments such as one to begin with, say E Major, and lutes and small harps. name the keys of that scale out loud to yourself, up and down without a mistake. Then play it over once to see if you named the keys correctly.

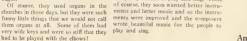
My teacher says that they are meant To make my fingers strong; And so I practice them each day-But I'd rather sing a song!

Long Ago Music

PART 3



By this time (about the 13th century) everybody was singing and everybody loved to sing; and some of the best sing ers wandered into France, carrying their little instruments with them, and sang to the people there; and some went into Germany and sang to the people there. They did not want to sing church songs This improved the singing very much all the time, so they made up their own indeed. In fact, the people began to sing poetry and sang it. And the French people loved these wandering minstrels dull to have everybody in the chorus sing and called them Trouveres and Troubadours; and the German people loved them would sing a tune, while the other half and called them Minnesingers and Meiswould sing something entirely different, as a sort of decorative background, and tersingers. And from that time music spread rapidly all over the earth and that was the beginning of polyphony and everybody learned to play and sing. Then,



churches in those days, but they were such

had to be played with the elbows!

ERECTED IN CONSTANTINOPLE, 300 A. D.

But little by little they improved the or-



Junior Etude Blanket

Geneva Nelson, Elsie Lee, Engria Swen-Tillie Larsgard, Ella Larsgard, Signa

Thus far, seven blankets have been networked to the same way. Can you do it without a mistake? Go to the piano and see.

Exercises

Exercises

Exercises are queer things—
They haven't any tune.
I practice them quite hard though, And hope I'll finish soon.

Thus far, seven blankets have been networked to use.

Thus far, seven blankets have been networked to use the sale of the Red Cross for the solders and sallors. That is splen of the solders and

Scales

They Down Scales

?? Who Knows ??

- 1. Who wrote the "Messiah"?
- What is an oboe? When did Bach die?
- Of what nationality is d'Indy?
- Who were the troubadours? For what is Palestrina famous?
- What is meant by "á cappella"? 8. When was Verdi born?
- What is the difference between
- a note and a tone?



Answers to Last Month's Questions

1. ~ when placed over a note, is an ornament; written thus + , played



, it is ealled "turn." 2. Ros-

sini. 3. Four; the highest one is A below middle C, and they go down in fifths. 4. A composition for chorus, solo voices and orchestra, generally set to a religious text, and performed without action scenery or costumes. 5. Little-by-little decreasing in power. 6. Alto is the lowest part sung by women's voices in a chorus or quartette; contralto is the name given to women's voices having a low register. 7. A present-day English composer. 8. 1732. 9. A style of composition in which two or more independent parts are used simultaneously. 10. Clarinet.

Difficulties

Did you ever try to play Three notes against but two? Really, it's the hardest job I ever tried to do

I've worked and worked and worked at it, And I'm sure that you'll agree There's only one thing quite as hard And that's two notes 'gainst three

THE ETUDE

of great service.

Junior Etude Blankets

Jass month we told you that some of well pleased and my lesson will be a ear blankets had been put on board transnorts, and now we quote parts of two letters which have been received from men on board the "U. S. S. Siboney." which show how much our blankets have

"Yours very respectfully,

"II S. S. Siboney.

"Last night Mr. Johnson, our Y. M. C.

A secretary, handed me a splendid afghan

which you had donated. Kindly accept

my thanks for yourself and the devoted

girls and boys [readers of the Junion

"It is a privilege rather than a service

to be on duty for the U. S., a country

where such generosity and kindness are

The "Siboney" had on board, when

these letters were written 430 officers and

3.010 soldiers, of whom 616 were

wounded; and Christmas day was spent in

mid-ocean. It makes us happy to think

that our blankets helped a little, does it

Junior Etude Competition

The JUNIOR ETUDE will award three

pretty prizes each month for the best

original stories or essays, answers to mu-

RESOLUTIONS

to learn perfectly. These I formerly played carelessly, not noticing whether

I have also resolved to be more patient

in learning difficult passages and exercises.

I am not going to glide over a note

carelessly, nor strike a note twice, as I

In fact, I am going to try to overcome

MY NEW YEAR'S MUSICAL

First I intend to practice one hour every

day. I will count when practicing and

watch my fingering and time. I will try

at all times to know my lesson, to please

my teacher. I will pay special attention

to memorizing, to practicing scales and to

finger exercises. I think that if I carry

RESOLUTION

ELLEN FOSTER (Age 14).

try to overcome this bad habit.

have so often done in the past.

all of my musical faults.

one side of the paper only.

age may compete.

20th of March

May issue.

"Yours very respectfully,

ETUDE] who contributed the squares.

"U. S. S. Siboney, January fifth,

On New Year's morning when I awoke. the first thing I did was to make my New "I received to-day the afghan and really Year's resolutions. I made several, one do not know how to thank you sufficiently. of which was a musical resolution as foland it is of great interest to me to know that dear children knitted the squares. I am determined to make my music les-May you rest assured that it will be

sons as pleasant to my teacher and my self as if it were some great musician playing beautiful music to us I am also going to practice one hour a

out these resolutions, my teacher will be

MY NEW YEAR'S MUSICAL RESOLUTION

ELEANOR JACKSON (Age 8).

I have kept my resolution so far successfully.

GLADYS BASS (Age 10) Wingate, N. C.

HONORABLE MENTION Margaret Allen, Florence Barley, Myrtle Mae Ditty, Sylvia Levy, Edna Spatz, Phyllis Phyler, Gertrude Smeyers, Elizabeth Anne Sweeney,

Answers to January Puzzle 1. Add. 2. Adage. 2. Ace. 4. Bag. 5. Badge, 6. Bead. 7. Beg. 8. Babe. 9. Bag. agg. 10. Cage. 11. Cab. 12. Cabhage. 13. Leaf. 14. Egg. 15. Efface. 16. Fad. 17. Feed. 18. Face. 19. Gaff. 20. Fag.

PRIZE WINNERS Eva S. Partridge, Newfields, N. 11. John R. Phelps, Newark, N. Y.

Puzzle

What composer's name means to

2. What composer's name means a meadow? 3. What composer's name means a

sical puzzles, or kodak pictures on musical part of the body? 4. What composer's name means hon-Subject for story or essay this month, est, outspoken? "My First Music Lesson." It must not contain more than 150 words. Write on What composer's name means a

What composer's name means one Any girl or boy under fifteen years of works with stone?

What composer's name means All contributions must bear name, age something for holding? and address of sender, and must be sent to "IUNIOR ETUDE Competition," 1712

8. What composer's name means .a memorandum?

Chestnut Street, Philadelphia, before the What composer's name means The names of the prize winners and an ailment? 10. What composer's name means their contributions will be published in the

something in natural history? Get your pencil and paper and "make out" this puzzle. It is easy. Send your MY NEW YEAR'S MUSICAL answers to the Junior Etude Competi-TION. (Do not forget to look over the This New Year's I made several resoludirections carefully.)

tions which I hope will help me with my Perhaps some of you can invent a good puzzle. If you can, send it in, and if it My scales and chords I have resolved really is a good one we may use it for the competition. It ean be any kind of a puzzle at all, but of course it must relate to music in some way. Put on your the fingering was correct or not, but I will thinking-cap and see what happens.

> Twinkle, twinkle little key, How I wonder what you be! Are you A or are you C Or maybe you are F or G?

Dickery, dickery, dock The metronome goes tick-tock. The scales go up. The scales go down, Dickery, dickery, dock

Little Miss Linnet Sits by her spinet, Practicing day after day, Along comes her teacher-A clever young creature-And helps Miss Linnet to play.

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Dun't Box the Children's Ears

Onlowers are ought never to be needed. The content of the content

or hearing when not litelening.—Togalar selected Southly.

Originality as a Sense

Originality as a Sense

to be form in the cast of convention, and whose entire personalities are thus as when the sense of convention, and whose entire personalities are thus as whose produce great works of art, for, the proportion of the sense and whose entire personalities are thus as the sense of the convention of the sense as marked as the sense of the convention of the sense as marked as the sense of the convention of definition of the sense as marked as the sense of the convention of the sense as marked as the sense of the convention of the sense as marked as the sense of the convention of the sense as the sense of the convention of the sense as the sense of the convention of the sense of the convention of the sense of the convention of the sense of originality is one of these. For the convention of the sense of the convention of the conv

ventionalist feels discomfort when repetition is absent; the originalist feels discomfort when repetition is present; for the sense of originality is merely the intensified consciousness of such ucedances and tedium as arises from repetition and imitation.—CYRL SCALT, in the London Musical Standard.

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World of Music

Violins are coming from Japan in large numbers, and have practically displaced the German violins in the world

The public schools in various sec-The public actions in various sec-tions are adding orchestral work to their residual and purchasing the necessary satraneous through the public schools erfit, purified a regular conservatory course to the students, which includes credits for history, choral work, history of music, or-cients and hand,

The famous carillon of Bruges found The famons carlinon of Brages found voice sgain, when lits official city carlinoneur, A. Nauwelstein of the Tour des Halles and, after district and connecting twices, made fore holds peal out to the walting "crede boom, in such songs as God Save the flag and the Lion of Flunders.

Mme. Adalina Patti, it is said, made her first appearance at the old Tremont Hott, at Lake and Desrborn Streets, Chi-caso. The concert room was the dining-com, and the little ten-year-old singer was room, and the little ten-year-old singer was room, and the little ten-year-old singer was the assistant artist with Ole Bull, the great

A Saite for Fonr Violonecill, by Emanuel Moor, the Bohemiau composer, was included in the program of a factor, by the latest of the program of a factor, Mass. by the latest of the latest latest of the latest latest of the latest late

The British Y. M. C. A. has spent \$72,555 for soldiers' music in camps and contouments in less than a year.

THE price of scats at the New York Symploor, following an inverse ratio to the high cost of living, has been reduced to fifty centa for the chespeat seat, which will bring these corects within reach of the popular purse. Yeso's Hymn of the Nations, sung at the Metropolitan Opera House on Columbus Day, was composed in his youth, many years ago, and heard for the first time in America.

so here's for the first time in America.

A ration's edicords rayet, "When the war is relief, the work of the time to the ratio of the present of the passes agreement will demand relief time to the ratio of the ratio

Is an, the cities of the United States the own of the signing of the peace park was the signal for every musical inattument to get into action, even though it was only four edged in the morning. Everyone who possessed a contra, a plano or a violin promptly moved to express the particular movement of the significant, showing the morning and the prompts and the significant of the most as a safety mis times of stress, sattler personal or national.

LUGH MANCINELLI, the former conductor of the open at the Metropolitan Opera House, the Carry, has turned his attention to the composition of a high-class score for a

Sole."

As award of one thousand dollars is offered by Mrs. (celliday, of Pittsfield, Muss., for the stream of the contains with for plane and vide. The Best contains with the property of the property of the Pittsfield of Chamber Music next are control on a to nationality—arrows are as reprincipant as to mationality—arrows with the prediction of the property of th

THE MURIC SYNDENTS' LEAGUE of New York is a new organization formed to promote the interest, of serious students. They announce their purpose of attnulating the spirit study, as well as advancing the ideal aide of music, in contradistinction to the purely

The man in overalls, who has been tributed in bigh war-time wages continues as steady larger of planos and mechanism and the steady larger of the steady larger of the steady larger of the control of the steady larger of the control of the steady larger of the steady larger of the steady larger of the steady larger of the steady continued in programs, and the nearly continued in programs at the nearly continued and the steady larger of the steady larger of

THE FARE CLINIC for Speech Defects, 143
Bast 47th St., New York City, freats imperfect speech from widely varying points of
non-for the teaching of Lip Reading for the
naturally deaf, as well as for abelishacked
department for training foreigness in currect
Baglish speech treating their "accent" as a
mechanical defect to be 'caref.

Tilk musical season in Chile is to include a number of operas to be performed at the Teatro Municipal, Among these are Louise, Planta, Dumanciaco of Fansk, Soamon et Do-Rick, Dumanciaco of Fansk, Soamon et Do-Rick, Dumanciaco of Fansk, Soamon et Do-Rick, Soamo

ple." An interesting reflex from the war con-ditions was to be noted in the fact that nine of the members of the orchestra are women. The composers represented on the program were Tschalkowsky, Weber, Wagner, Haydn, Verdl, Wolf-Ferrari, Herbert and Sullivan.

THE Davis and Elkins College of Elkins, West Virginia, has added a department of nuisic under the direction of Mrs. W. H. Wilcox, of the Royal Academy of Music, of

MNE. SCHUMANN-HEINE, the great contraito, has turned over her beautiful home in Chicago as a club house for soldiers and saliora during the war.

Milton Anony has pledged himself to send two units composed of musical celeh ritles to entertain the soldlers in France,

The Metropolitan Opera in France.

The Metropolitan Opera by American forty or afty operas by American From the Metropolitan Opera by American From these two have been selected. The first is by Joseph Charles Brest and is enjoyed to the metropolitant of the first in the first i

THE city of Hartford, Conn., will give credits for outside music study to students in the High Schoola. Raiph L. Baldwin, the very shie director, will hold examinations

CORNELIUS M. ESTILL, organist and cholr-marker of St. Peter's Church, New York City, and a composer of much promise, died on Oc-tober 10th, of influenza. He was burled from St. John's Church. Charleston, of which he was formerly organist.

Koscak Yamada, known as the leading composer of Japan, has heen touring in America and giving concerts of his own music. Mr. Yamada is an accomplished shighly delacated man whose works have secured the interest of musical people in many European music centers.

LIEUT. JASPER PERENCH, twenty-three years old, son of the liste Charles Pfrench and Mrs. Florence Ffrench, editor of the Musical Leader of Chicago, met with a fatel accident while dying at Papar Field. Die Errop, extenda its sincere sympathies to Mrs. Ffrench.

The "Gaulois" of Paris reports that Lieut. Jean de Reszke, only son of Jean de Reszke. He famour, even de Reszke, the famour, even de Reszke. He famour, even de Jean de Reszke. He famour, even de Jean de Je

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	15551 Safely Through Another Week	15
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Q. The "Scarf Dance" of Châminade, in the clitton I posses, has the metroone mark | = 4. Of course, it is possible to at the metroone at 182 and count three to a the metroone at 182 and count three to a the metroone, is there not at once a country is planty indicated to be counted a shake measure to each beat of the metroone, is there not at once a conflict of the count and the rightm—1. M. 18. Shape the shade of which is mathematical sindle-metroone in the country is planty indicated of the count and the rightm—1. M. 18. Shape the mathematical in mathematical sindle-metroone is the property of the country in the lowest most market in the lowest market market in the lowest market A. The question seems somewhat obscure. Several editions of the "Scarf Dance" have been consulted; one of them has the indication " = 54." As the time signature is 3-4, the mark " = 54" is an evident misprint.

Perhaps this is the edition intended by M. II. Perhaps this is the edition intended by M. II.

S. However, with the M.M. = 54 and the
time 3-4, there should be no conflict between
the count and the rhythm, or any difficulty
whatever, whether three heats or one beat to
a measure be counted—the latter for choice.

error as a permanent juilde—H. A. S.,
A. There has always extited a certain
controllon and misunderstanding regarding the
mass the MoRDENT (mordent, Fr.; mordent,
H.; mordent, Eng. & Ger.). The reason for
composers and authorities are all agreed about
H. R. A. S. has also an erroneous understandthe mordent, both for sign and interpretation,
is really the inverted mordent (planet reagraph to the mordent property of the controlled property of schooling,
is really the inverted mordent (planet reacompass).

ing of the written note, the note diatonically below it, and the principal note again, all below it, and the principal note again, all in rapid succession (see A). When the second note is to be chromatically altered, the £, so r is placed under the mordent sign the £, so r is placed under the mordent sign the £, so r is placed under the mordent sign the £, so r is placed under the mordent sign the £, so r is placed under the mordent sign the £, so r is placed under the mordent sign the first placed the second sign that the secon

The Inverted-mordent, ..., is an ornament consisting of the written note, the note distonlicitly obove it, and the principal note to the control of the cont





A. The original edition of Chopin's Op. 34, No. 2, does not have any accinccatura Indicated before the bass trill, and the best players perform it as E-F-E-F, E-F-E-F-E (sixtent) notes), the final E-F-E as a triplet. Joseffy indicates the fingering 32; that is, 3 on E and 2 on F, each time the trill occurs,

Q. Arc musicians generally gifted in mathematics? That is, does the study of music help the mind in mathematical studies—SISTER GENEVIEVE.





changed from E to C, that is, from 4-4 to 2.2, and each measure contains two counts not four. Count the measures in this way:

0,00,0 0,00,01

0,00,0 |0,0000

Notice that in the next measure the count

Induce the Pupil to Read

By W. F. Gates

raching "the right finger on the right of his own country. key at the right time." That is as far as the reacher should guide his pupils to ther view carries. They are looking at the reading of articles best suited to their

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structure of their studies and "pieces:" they guide them to the more interesting biographies and histories of music; and fally they arouse their interest in the musical events of the country, especially of their own locality.

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Some teachers confine themselves to terest and information about the music

must through a peephole and are teachneeds and their grasp of the subject. ing their pupils to use the same limited Some may be read to a class or at a class recital with the teacher's comments. An But far more teachers strive to extend outline of reading may be given to the the view of their pupils They use every class and at a succeeding meeting they effort to interest their students in the may be questioned on the matter, or urged to ask questions of the teacher. A little questioning is good for both teacher and pupil.

The pupil should be led to discriminate, not to rely exclusively on what the teacher says or the author writes. No one should be urged to accent as gosnel all that he reads. Show the student the different sides of a question and appeal to his reason. Lead him to the point of making his own decisions after he has acquired sufficient information.

It is much better to assist a student to reason his way into a subject than to drive him into it. And this assistance, the writer has found from long experience, will come to him generously through the interest of the pupil in a broader the reading of THE ETUDE-that first aid musical life is by putting in his way a to the puzzled and aspiring student of

The writer secured much inspiration from it in his student days; and he has a he gets a wider view of music and of file of THE ETUDE containing nearly musicians; he becomes acquainted to a every copy for the last thirty years and certain extent, with the prominent mus- more. It was the inspiration of THE icians and writers on musical topics; and ETUDE that opened wide the doors of isst now, when American music looms musical literature, and he is glad to give

Your Vacation

By Nana Tucker

indeed, it is preparation.

give you a different appearance, and take them. your vacation now.

If the real thing is out of the queslike that of the little teacher who said: "I will pretend I am on a vacation. I weeks I will do only what I want to do. I will want to give my lessons; and everything that I do will be what I want to do, for I will make myself feel like that; and will just pretend a real valooks back upon it without a smile.

study in a conservatory or were off on a at any time. yachting trip, the cares you carry around people!-How many people there are down in teaching as undue discourageworth knowing if only we do not shut ment. ourselves off from finding them!

and a good teacher, but unless you are pleasing things will meet you half way.

Dib you have no vacation last summer? a person with it, your work will not How are you going to make up for it? carry as far. If you have allowed your--for undoubtedly a vacation is as neces-sary as preparation in the first place; becoming humdrum, and need stirring up You do not have to go away, or even will help make you a more all-round perleave off teaching. Shift your piano to son. The greatest asset making for effianother position; change the furniture ciency is all-roundness. Get hold of about; hang a new picture; select a lot yourself in other ways, and you will find of new teaching material; provide yourself with some new clothes, something to ple and get interested in what interests

You need not worry, either, for fear you are neglecting your duty; if you ton, it can be a make-believe vacation, have been conscientious all along, the work will not suffer materially for a few days. Fill your thoughts with something will just imagine that I am. and for two different-things that have nothing to do with music. The teacher who at the end of the teaching day goes to the nearest picture show and sits through a performance has had diversion but not recreation. To MOVE HEALTHILY AMONG REAL cation." And for two weeks she held PEOPLE, AND LIVE LIFE RATHER THAN SIT herself to it, and managed to make it AND SEE IT LIVED is more refreshment for such a pleasant forthight that she never the overworked brain, and certainly for the body. Get an interest aside from When your lesson hours are ended, get music, something that you can hold to out. If you were entered for a course of through the year and find relaxation in

The better way is to take-"imagine, with you now would never cross your if you will-a vacation before the need mind. Put them as completely away and of it is manifest. If you feel yourself open your eyes to the things there are deeply discouraged, you have waited too right around you to interest. And the long, for there is nothing so pulls one

Put yourself in the mental attitude of It is a great thing to be a fine player being ready for anything that comes, and



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Freedom's Day By Edwin H. Lemare

In our music pages this month will be found a new song by Mr. Lemare entitled Freedom's Day. We wish to call particu-Iar attention to this song as the text is particularly adapted to the present day, when the overseas forces are returning and so many celebrations are being held in their honor. Freedom's Day makes a splendid solo and at the same time it is peculiarly adapted for unison singing. It would be most effective when sung in unison by a large community chorus. Its diatonic melody is easily learned and it goes with a genuine marshal swing. This song is now in press and will soon be upon the market in regular sheet music form.

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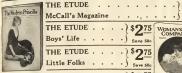
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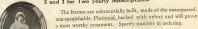
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